DOCUMENT RESUME

ED 412 885 HE 030 677

TITLE	Visual Performing Arts. Program Review.
INSTITUTION	State Univ. System of Florida, Tallahassee. Board of Regents.
REPORT NO	BOR-95-3
PUB DATE	1996-10-00
NOTE	225p.
PUB TYPE	Reports - Descriptive (141)
EDRS PRICE	MF01/PC09 Plus Postage.
DESCRIPTORS	Accreditation (Institutions); Art Education; *Dance; Degree Requirements; Enrollment Trends; Evaluation; Facilities; Facility Requirements; Faculty; Fellowships; Films; Financial Support; *Fine Arts; Graduate Study; Higher Education; Institutional Evaluation; Music; Nonprint Media; Program Descriptions; Program Evaluation; Resources; Scholarships; Self Evaluation (Groups); Standards; State Colleges; State Universities; Television Curriculum; *Theater Arts; Undergraduate Study; *Visual Arts
IDENTIFIERS	*State University System of Florida

ABSTRACT

This is the third review of higher education visual and performing arts programs in the state of Florida. The report is based on descriptive and self-evaluative reports and videotapes provided by each of the nine universities in the state system (the University of Florida, Florida State University, Florida A & M University, University of South Florida, Florida Atlantic University, the University of West Florida, the University of Central Florida, Florida International University, and the University of North Florida) that offer visual and performing arts degree programs. All nine schools have programs in music and the visual arts; some add theater, dance, and/or movie, television, and recording arts programs. Four of the system-wide recommendations made in the report address the need for more adequate financial support; others include development of a full 4-year curriculum, noting restrictions imposed by the "120 hours" rule; stronger affiliations with community college programs; and national accreditation for all programs. Specific comments are made for each of the programs reviewed. A final consultant's recommendation suggests the importance of on-site visits for evaluations of fine and performing arts programs. Appended are a list of consultants, a list of university coordinators, curriculum vitae, and an inventory of degree programs. (BF)

****
* Reproductions supplied by EDRS are the best that can be made *
* from the original document. *
****

ED 412 885

3.2 342

VISUAL & PERFORMING ARTS

PROGRAM REVIEW

BEST COPY AVAILABLE

State University System of Florida

October, 1996
BOR 95-3

HE 030677

PERMISSION TO REPRODUCE AND DISSEMINATE THIS MATERIAL HAS BEEN GRANTED BY
State University System of Florida
TO THE EDUCATIONAL RESOURCES INFORMATION CENTER (ERIC)

U.S. DEPARTMENT OF EDUCATION
Office of Educational Research and Improvement
EDUCATIONAL RESOURCES INFORMATION CENTER (ERIC)
☑ This document has been reproduced as received from the person or organization originating it.
☐ Minor changes have been made to improve reproduction quality.
• Points of view or opinions stated in this document do not necessarily represent official OERI position or policy.

Visual & Performing Arts
Program Review

BOR Consultants

Music & Film

Dr. Robert J. Werner, Dean
College - Conservatory of Music
University of Cincinnati

Theater

Dr. Winona L. Fletcher
Professor Emeritus
Indiana University

Art

Mr. Michael Dorsey
Dean, School of Art
East Carolina University

Dance

Ms. Enid Lynn
Director
School of the Hartford Ballet

TABLE OF CONTENTS

INTRODUCTION 1

SYSTEMWIDE RECOMMENDATIONS TO THE BOARD OF REGENTS 5

UNIVERSITY OF FLORIDA 7
- DEPARTMENT OF MUSIC 7
- VISUAL ARTS 11
- DEPARTMENT OF THEATRE 16
- DANCE 21

FLORIDA STATE UNIVERSITY 26
- SCHOOL OF MOTION PICTURE, TELEVISION AND RECORDING ARTS 26
- SCHOOL OF MUSIC 28
- VISUAL ARTS 32
- SCHOOL OF THEATRE 40
- DANCE 44

FLORIDA A & M UNIVERSITY 52
- DEPARTMENT OF MUSIC 52
- VISUAL ARTS 55
- DIVISION OF THEATRE 61

UNIVERSITY OF SOUTH FLORIDA 67
- SCHOOL OF MUSIC 67
- VISUAL ARTS 71
- THEATRE DEPARTMENT 77
- DANCE 82

FLORIDA ATLANTIC UNIVERSITY 87
- DEPARTMENT OF MUSIC 87
- VISUAL ARTS 90
- THEATRE DEPARTMENT 96

UNIVERSITY OF WEST FLORIDA 100
- DEPARTMENT OF MUSIC 100
- VISUAL ARTS 103
- THEATRE DEPARTMENT 109

UNIVERSITY OF CENTRAL FLORIDA 114
MOTION PICTURE TECHNOLOGY CENTER 114
DEPARTMENT OF MUSIC 116
VISUAL ARTS 119
THEATRE DEPARTMENT 125

FLORIDA INTERNATIONAL UNIVERSITY 130
DEPARTMENT OF MUSIC 130
VISUAL ARTS 133
DEPARTMENT OF THEATRE 138
DANCE 142

UNIVERSITY OF NORTH FLORIDA 150
MUSIC DEPARTMENT 150
VISUAL ARTS 153

APPENDICES 159

Appendix A -- List of Consultants

Appendix B -- List of University Coordinators

Appendix C -- Curriculum Vitaes

Appendix D -- Inventory of SUS Degree Programs in Visual & Performing Arts

STATE UNIVERSITY SYSTEM OF FLORIDA

INTRODUCTION

This is the third program review of Visual and Performing Arts in Florida conducted by the Board of Regents of the State University System of Florida. The first review was conducted in 1984 and the second in 1990. In preparation for this review, each of the nine universities in the SUS which offer Visual and Performing Arts degree programs was invited to prepare a descriptive and self-evaluative report on its relevant programs. Seven of the institutions also provided video data on their programs and facilities. These reports and videotapes formed the basis for a series of focused discussions between the consultants and program representatives in October-November 1995 in Tallahassee. The discussions provided clarifications and additional information concerning each program. No on-site visits were made.

The consultants were greatly aided by the thorough institutional self-studies provided for this program review. The interviews with administrators from both the university, college and program levels, were important in clarifying and expanding the information contained in these self-studies. All of this was ably coordinated by the staff of the Office of Academic Programs who facilitated, coordinated and in all ways enabled the collection of information necessary for this comprehensive program review. However, the consultants recommend that future reviews include an on-site visit to each of the campuses with programs in the Visual and Performing Arts. As helpful as the self-studies and interviews were, they cannot take the place of on-site evaluation that can be done by seeing, hearing and discussing with both faculty and students the programs under review. This becomes imperative in areas such as the Visual and Performing Arts.

The reviews in 1995 came at a time when the arts are engaging in considerable national review and assessment. The recently completed study in the four areas comprising the National Standards for Arts Education provides a pre-collegiate basis for assessment that will have a significant influence on arts education preparation at the college level.

The four professional areas continue to grow in their diversity, requiring greater demands on performers, teachers and creators in each of these art forms, that are evolving in ways that would not have been imagined even 10 years ago. Driven as they are by the explosion of new video and audio technologies, professionals and tertiary training programs are responding in ways that are both defensive and creative. Each of the disciplines must continue their important role of passing on the great heritage of their art while at the same time seeking the most effective programs that will reflect both traditional and contemporary forms of presentation. Thus, collegiate programs in these disciplines are challenged to continue the conservation of the great heritage of each art form, while at the same time providing the flexibility to respond to new opportunities and a more global perspective. This Janus-like view of these disciplines requires that they look back on their heritage and forward to meeting the future challenges presented by a rapidly changing society.

In order to meet these challenges, exercises such as this review of programs become most important. These disciplines on each campus must look to their unique areas of specialization and their distinctive opportunities within both the institution and the state-wide system, to provide professional education that is appropriate to the resources available and to the mission of the institution. In doing so, this provides an opportunity to prioritize programs for both majors and the general university student within each university in relation to state priorities for the Visual and Performing Arts.

An emphasis should be placed on each program in all disciplines achieving national accreditation. This provides an opportunity to measure standards of each program against national norms established by peer institutions, while at the same time, providing a forum for administrators and faculty to remain knowledgeable about national trends and programs.

In addition to accreditation, national concerns continue to involve enrollment patterns that still reflect the effects of undergraduate demographic downturns over the past decade which are now beginning to manifest themselves in the lower number of graduate applications. Another factor has been the diversity of open-access two year programs in relation to four year university professional programs. Because of its growth, the state of Florida trends do not always parallel the national demographics. Curricula also have been and will continue to be the subject of professional review to insure proper preparation of professionals for a quickly changing and challenging future.

Of major concern throughout higher education, as reflected in the self-studies prepared for this review, is the dwindling resources to support programs appropriately. Each of the programs studied has had to find ways of minimizing the effects of less than adequate resources while responding to the needs created by technology, facilities, faculty and financial aid. Those states and institutions which find the most appropriate solutions will be in a more competitive position to maintain present quality programs and provide leadership in the Visual and Performing Arts in higher education.

SYSTEM WIDE RECOMMENDATIONS TO THE BOARD OF REGENTS

The consultants noted that at most institutions the recommendations made during the program reviews conducted in 1990 have been or are being addressed. Certain long-term concerns remain, but there was obviously a concerted effort on the part of most universities to address the recommendations of the previous review.

The following recommendations are for system wide consideration and are appropriate to all programs in the Visual, Media and Performing Arts reviewed in 1995.

1) Programs should develop a full four year undergraduate curriculum. Upper division only programs are not effective in these arts disciplines.

2) University programs should continue to develop strong affiliations with two year community college arts programs to facilitate student transfers and to assure that students are prepared to assume an appropriate level of placement.

3) Almost all programs reviewed are in need of more realistic financial support in such areas as equipment, facilities, and operational program budgeting.

4) State policies on the collection and use of student fees are overly restrictive in regard to allowing for their most effective results, particularly for repairs on equipment, and for purchasing more expensive items such as equipment, instruments and technology. Assessment authority and responsibility should be placed at the programmatic level.

5) There is a critical need to increase scholarship and fellowship support for both undergraduate and graduate programs. This lack of financial aid greatly restricts the competitiveness of Florida institutions at the regional and national level.

6) Faculty salaries in all disciplines reviewed generally appear to be lower than national norms for these disciplines.

7) Many programs suffer from inadequate facilities; maintenance and construction planning for these programs should receive high priority state-wide.

8) Most programs in the Visual and Performing Arts are overly restricted by the 120 hours to degree requirement which does not allow the breadth and specificity needed by professional degree programs in these disciplines.

9) The state system should continue to encourage all programs to seek national accreditation to ensure that they are meeting national standards.

10) Teacher Education in the arts should be the responsibility of the arts schools and departments.

UNIVERSITY OF FLORIDA

DEPARTMENT OF MUSIC

I. Program

The Department is currently involved in a strategic planning effort that should identify the University's commitment to the arts and the appropriate support needed for its academic and professional programs. This comes at a significant time during the integration of the conservatory programs of the New World School of the Arts, which has recently affiliated with the University of Florida, and the Department's programs. All Bachelor of Music programs except Music Education are being reduced to the state mandated 120 hours. Caution must be given to maintaining the quality and accreditation standards of these programs.

The Department should review graduate program offerings in relation to the level of support and faculty expertise available. The Department should be complimented on its initiatives in integrating curricular offerings and inter-disciplinary studies in several areas, as well as its articulation initiatives with community colleges to assure an acceptable quality of transferability of lower division students in light of the 50% of undergraduate transfers. However, the Department should also strive to develop more direct freshman level admissions recruiting for its programs.

II. Students

Standards for admission into degree programs at both the undergraduate and graduate level seem appropriate as described in the self-study. There are also numerous opportunities for the non-music major in both academic classes and performance ensembles.

More aggressive recruiting should continue to attract qualified students and the interrelation with the conservatory programs of the New World School of the Arts in Miami should benefit both venues.

III. Faculty

The Department of Music enjoys a well-qualified faculty with appropriate credentials as both scholars and performers. Because of the number of programs offered, most faculty are required to teach in two or more areas of expertise. As programs are continued, faculty areas of expertise should be expanded with new hires. The self-study addresses several of these needs with appropriate criteria. This need for new faculty will become critical if the planned increase in graduate programs is implemented. There are currently extensive offerings at the graduate level which require that several new areas of primary faculty expertise be added.

IV. Facilities and Resources

Library resources are under continuing review and both hard copy acquisitions and electronic availability should be evaluated in support of current and anticipated programs, particularly at the graduate level.

There are critical needs for more infrastructure support, from faculty and staff positions to scholarships and facilities. The Department also needs to increase its authority to assess fees that could be used for major equipment purchases and maintenance. State regulations currently make it difficult to accumulate sufficient fees for the "large ticket items" that are imperative to properly support the music program.

Serious attention should be given to the maintenance of the Music Building, particularly its HVAC system. More appropriate classroom space and performance venues are seriously

needed and could be provided by both new construction and renovation of present facilities.

V. Response to Previous Review

A recital hall is planned as part of the proposed Technology Center for the Arts and Architecture which is currently on the State Building List. The development of a more positive image of the Department continues to be a major priority and has been addressed by several initiatives since the last review.

The Department has been imaginative in developing new areas of interdisciplinary programs appropriate to its resources and mission. New faculty hires have supported some of these efforts. At the same time, scholarships and assistantships remain well below the level needed to be competitive for recruiting quality students to these programs. As indicated in the self-study, greater flexibility is needed in the use of student fees in support of laboratory experiences and instructional programs.

VI. Strengths, Needs and Recommendations

The Department of Music, which is accredited by the National Association of Schools of Music, enjoys a long tradition of quality music instruction in the state and nationally. However, support as described throughout the self-study has not kept pace with the needs of these programs if they are to remain at the quality that should be expected. The following recommendations are made to maintain and increase the quality of these programs at all levels.

1. Graduate offerings should be reviewed in regard to the support of and enrollment in these programs, as well as the use of the Ph.D. in Music Education to provide tracks in "college teaching" rather than developing appropriate doctoral programs in these various fields.

2. Faculty size and expertise should be reviewed in relation to the number of programs and diversity of offerings. Faculty areas of expertise should be expanded with new hires.
3. Facility renovation of academic spaces and environmental systems should be addressed.
4. Planning for a seriously needed recital hall and other performing venues should be continued.
5. The Department should be given authority to develop a fee structure that can be more appropriately used for major equipment purchases and maintenance.
6. There is a critical need for undergraduate scholarships and graduate assistantship support in relation to the number of graduate programs currently being offered.

VISUAL ARTS

I. Program

The Department of Art in the College of Fine Arts offers the following undergraduate degrees: The Bachelor of Fine Arts degree, the Bachelor of Arts in Art Education, the Bachelor of Arts in Art History and the Bachelor of Arts in General Visual Arts Studies. The degrees are properly sequenced, well arranged and appropriate to the discipline. Studio classes within the programs meet 6 contact hours for 3 hours course credit as is the national norm. They are all accredited by the National Association of Schools of Art and Design. The Bachelor of Arts in Art Education is accredited by NCATE and certified by the state of Florida. All degrees will meet the 120 credit hours toward degree rule with the exception of the Bachelors in Art Education. The Department is requesting 124 hours toward the degree and this proposal appears reasonable. Art Education is housed within the unit and this is an important consideration.

Strong relationships exist with the New World School of the Arts and the Department of Art should be commended for arranging this cooperative venture. Although the program is still in the development process, this access to the Miami area and the unique interaction of the various participants is viewed as a potential strength for the visual arts program. The most profound effect will be on the undergraduate curriculum and the University would be well-advised to encourage this interaction through staffing and funding.

The Department of Art offers the following graduate degrees: The Master of Fine Arts, the Master of Arts in Art Education and the Master of Arts in Art History. Due to the accreditation review, all programs now meet the national norms in terms of degree requirements, contact hours and sequencing. They are all accredited by the National Association of Schools of Art and Design and the MAEd. is accredited by NCATE. Some concern is noted regarding the

availability of studio space for instructional needs. This will be addressed in a later section. The undergraduate and graduate degrees offered by the Department of Art are determined to be important strengths of the unit as is the leadership provided for the curriculum.

II. Students

Sound academic advising is offered to art majors in the various degree programs. Additionally, two different systems track students and assist with retention. The Department has active articulation arrangements in place with regional community colleges. Student needs and services appear to be provided for and effective. Further attention is probably needed in gaining alumni feedback and data.

Graphic Design is classified as the most limited access program in the College. Students undergo a portfolio review. Only 35 majors are accepted each year. In light of the curriculum, the availability of faculty and the current facilities, this entrance review is proper and necessary.

Funding for student awards and scholarships is a concern. Scholarships, tuition waivers and graduate stipends should be raised to deal with the relationship with the New World School of the Arts and to recruit students on the national level.

Students within the Department have the opportunity for numerous extracurricular experiences including the youth art symposia, interaction with the Governor's School for the Visual Arts, the Spring Arts Festival, several arts centers and the Harn Museum. Those opportunities are viewed as very positive activities and it should be noted that the student body should also expect a richer diversity of students due to the program with the New World School of the Arts.

III. Faculty

The Department of Art faculty are viewed as a tremendous strength of the unit. All individuals hold the appropriate degrees for their discipline. They are recognized as outstanding teachers, artists and scholars. One individual is supported in a research appointment by the University due to his international reputation as a photographer. Clearly, these individuals are a major asset in the program. The site visit revealed that 13 art faculty members have received T.I.P. awards since the teaching awards program was started.

Although recent assistant professor hirings have been at the national salary level, the associate professor and full professor ranks are still below the national average. Attention must be given to this problem to avoid losing valuable and experienced individuals.

Special notice is given in this report to the extremely high quality of leadership provided by the chair of the Department. Although this capable administrator is stepping down, the unit is well-positioned through national accreditation and affiliation with the New World School of the Arts. He should be complimented for the positive role he has played in developing the visual arts program at the University.

IV. Facilities and Resources

The library holdings at the University of Florida exceed the national norm for volumes, periodicals and slides. The library support is quite respectable for the professional degree offerings in the visual arts.

The Samuel P. Harn Museum of Art has impressive exhibition facilities as well as a significant permanent collection. The close interaction between this center and the Department of Art provides a tremendous enrichment for faculty and students. Added to this resource are the University Gallery, Grinter Gallery, Focus Gallery and The Gallery in the Student Union. In all,

there are numerous gallery experiences available on UF Campus. The Department would like to see the Grinter Gallery retained and the University Gallery's budget increased to better serve the needs of their majors. These requests are valid.

Numerous safety and health needs have been corrected in various studios since the last BOR Program Review. This process has been assisted by the NASAD accreditation application and site visit. The Department of Art is quick to acknowledge the strong supportive role played by the central administration in securing the necessary funding for repair and renovation. The photography and printmaking areas are still seriously overcrowded and the need for studio space for M.F.A. students is critical.

Additionally, the Department's self-study illustrates considerable equipment needs in technology. These requirements include new computers, faculty computer access, repair, maintenance and technical support. The Department identifies $200,000 in immediate needs that must be met to continue to offer the necessary degree coursework.

The departmental operating budget is below the national average for units this size. The material fee charged in studio classes has been very helpful and positive but must be raised to deal with the actual cost of materials used.

V. Responses to Previous Program Review Recommendations

The Department of Art at the University of Florida has taken the previous BOR Program Review and used it to prepare for successful national accreditation. Between the two reports most needs were addressed in some form. Still outstanding issues include more and larger scholarships/student stipends, additional graduate student space and support for specialized equipment. Understandably, these are funding issues. They are, however, important problems which curtail the future growth of the unit.

VI. Strengths, Needs and Recommendations

The Art Department is accredited by the National Association of Schools of Art and Design. It offers appropriate degrees that are well-organized and current. Art Education is housed within the unit. The Department enjoys strong leadership and vision that has resulted in close ties with the New World School of the Arts. Students benefit from sound academic advising and the various museums and centers on campus. The Art faculty are recognized teachers and highly successful artists and scholars. Library holdings exceed the national norm for professional programs in the visual arts. These are all considerable strengths and point to quality program offerings.

The needs are also listed as recommendations. For clarity they are presented in outline form. They are:

1. The Department should strive to collect more alumni data regarding satisfaction with the program.
2. Scholarships, tuition waivers, and graduate stipends should be raised.
3. Faculty salaries should be increased at the professor and associate professor levels.
4. More studio space needs to be provided for photography, printmaking, and the M.F.A. studios.
5. Equipment and operating budgets must be raised to meet current needs.

DEPARTMENT OF THEATRE

I. Program

With an increase in enrollment at the University of about 10,000 in the past five years, the Department of Theatre finds itself in the unique position of being the youngest and smallest department in the Fine Arts College of the oldest and largest state institution. There are implications here for almost every phase of the program from the lingering ambivalence of its image and relationship to Dance to its low budget and incomplete facilities, to its actual linkage to the new Center for the Performing Arts.

A liberal arts education remains at the core of the Department's B.A. degree and the concern for the devaluation of liberal arts under the new State mandate in the B.F.A. degree is genuine and, as should be, shared by other institutions. The course demands for the professional degrees need further study and special consideration under the new requirement. Work on refining the mission statement, etc. (as previously recommended) is evident, and the thrust toward greater diversity, professional training, production quality, and the multicultural sophistication inherent in the international production exchanges have become several of the Department's strengths. Reaccreditation in April of 1994 reconfirms the quality of the program and was based on the restructuring of curricula, the exciting production activities, and the vision and commitment of the administration and faculty, despite NAST's obvious reservations about inadequate facilities and support staff. Exposing large numbers of non-majors to the values of theatre through service courses deserves commendation and encouragement, especially since FTE's are being scrutinized at universities across the country. The Department's several outreach programs greatly enhance the academic and production program.

II. Students

The College of Fine Arts functions as a limited access college and, therefore, accepts students based on the number of faculty and facilities available to serve them. After careful screening, priority is given to those whose potential indicates the greatest likelihood of success in their chosen program. Provisions for admittance for qualified transfer students are fair, although the pre-professional coursework for the B.F.A. should begin in the freshman year; the new state mandate complicates this procedure. Student academic orientation and retention are greatly assisted by the use of technology in the SASS and MAPP (Mentoring Academic Progress) and by close faculty advising/mentoring and production contacts; a coordinator of Minority Student Affairs also works admirably in the area of recruitment/retention.

The policy of requiring students to complete 60 credit hours in the College of Liberal Arts and Sciences before entering the College of Fine Arts needs to be explored The College needs to give additional attention to follow-up activities of its graduates; some progress has been made on this effort in theatre despite budget cut-backs. Most feedback remains informal/personal. Student voices are given ample expression in all departmental matters through the Fine Arts College Council (FACC), the Student Advisory Board and performance groups provide a variety of excellent opportunities for student participants as well as student and community audiences.

III. Faculty

Of the 91 full time faculty in the College of Fine Arts, only 15 belong to the Department of Theatre; 2 adjuncts and one affiliate complete the roster for theatre. The titles "teacher/artist" and "teacher/scholar" clearly define the Department's emphasis on teaching and its ability to attract/retain highly motivated, vital, and positive teachers. Teaching assignments/loads seem

equitable with provisions for reduced loads for special assignments. Involvement in informal instructional situations, touring groups, outreach efforts, and professional activities undoubtedly lead to over-worked faculty, but faculty somehow manage to compile an impressive record of accomplishments in all three areas of tenure/promotion. One innovative tour group (Theatre Strike Force), worthy of special mention, focuses on social issues and takes theatre to the people in a variety of non-traditional venues.

Comparative quantitative data presented on 10 peer institutions reveal tremendous faculty productivity at UF even with a very limited resource base and a great need for major funding for salary adjustments. Such demoralizing factors, combined with some totally unacceptable facilities, could lead to the loss of excellent faculty and talented students.

IV. Facilities and Resources

As previously stated or implied, the most pressing needs at UF remain the same two cited in the BOR 1990 Review, exacerbated by neglect of them during the past 5 years. Academic and production facilities remain widely scattered. Failure to move beyond Phase I in the original plans for theatre facilities is a major concern and drawback to progress. Violations of safety and ADA regulations are still prevalent; insufficiently equipped labs exist in too small spaces, some poorly lighted and ventilated and in violation of fire codes. The 5 facility types recommended for the proposed Technology Center for the Arts and Architecture now on PECO, the State building list, if it stays as planned, will alleviate some of these problems. In addition, sharing of technologies and support services promises to stimulate cross-fertilization that will result in productive and rewarding inquiry and creative and provocative teaching. A new state-of-the-art lighting system was installed in the Constans Theatre in 1995, bringing the system in the main production facility up to current standards. The theatre faculty is not yet adequately equipped

with up-dated, compatible computer terminals, but there is movement in that direction. Financial support is still extremely low and the College, State and University need to immediately improve several facets of it, including the allocation of lab fees, use of "over-hire" for emergencies instead of adding a faculty or staff line, and faculty over-load to compensate for insufficient support staff, especially in the technical area and in office personnel.

V. Strengths/Needs Not Previously Cited

The Center for the Performing Arts, while obviously serving a great need for the State/area, has created a "false image" for the status of the Theatre Department, especially for its facilities. Students receive good exposure from its presence, and the Department's use of the Black Box Theatre is a plus, but generally there is minimal connection between the two units. Clarifying and strengthening the link between its education and road-house image/usage with master-classes and residencies is advisable if the Department of Theatre is to receive maximum benefits from the Center. Excellent exchange programs with several countries pay off in the cultural and educational enrichment of students and in the recruitment of strong graduate students when low stipends would otherwise discourage their enrollment. Efforts at pluralism and broadening of the academic and production programs to encompass more diverse values and cultures suggest that the Department, indeed the College and University, could become the multi-cultural oasis for the State universities. Despite many fiscal and facility drawbacks, faculty/staff morale and willingness to work together for the best educational and production quality remain very good.

VI. Recommendations

1. The State/University needs to make a one-time funding commitment to complete

Constans Phase II of the building for theatre and dance facilities.

2. Steps must be taken at once to provide additional staff, especially in the design/tech and office areas.

3. Financial suport of the Department must be increased in relation to the general operating budget, and it should not rely primarily on funds from student government with the minimal support from box office receipts. Greater flexibility in the use of student lab fees should also be granted.

DANCE

I. Program

Dance has had a presence at UF for 20 years and the Department of Theatre presently offers a B.F.A. in Theatre with a performance track in dance. The College of Fine Arts of the University of Florida (UF) has offered a B.F.A. in Dance with New World School of the Arts (NWSA) since 1994. UF has received authorization from the Board of Regents of the State University System to offer a B.F.A. in Dance beginning in 1997-98.

For the purpose of specialized accreditation, NWSA is considered a branch campus of UF. NWSA offers the degree, UF awards it. NWSA has recently received accreditation from the National Association of Schools of Dance (NASD) in a review process which included the B.F.A. in Dance.

The B.F.A. with NWSA is a "conservatory " model program, emphasizing performance. 4.5 years are required to complete the 124 credit course work in performance and choreography, general studies, and dance history, theory and related studies. There is a four year composition track, a range of modern dance technique offerings, required course work in teacher preparation, a thorough music sequence, and achievement of a proficiency level required for graduation. Dade Community College offers General Studies at the lower division. UF provides adjunct faculty in Miami for upper division courses.

The B.F.A. program envisioned for the Gainesville campus will contrast with the NWSA program by emphasizing dance in a broader liberal arts setting and focusing on specialized areas of enrichment such as dance in a multi-cultural context, connections between art and medicine, and theatre related dance.

II. Students

The student body at the NWSA campus is notably diverse, attracting a large number of minority as well as many international students.

Ten degrees were awarded in 1994 and graduates are successfully working in all aspects of the field as performers, choreographers, and teachers. The quality of the students and the program have been regularly celebrated in national dance publications.

There are no dance major students at UF-Gainesville presently, except for those majoring in theatre with a track in dance. There are eight majors currently.

III. Faculty

The NWSA Dance Division has 5 full-time studio faculty and 15 adjuncts with impressive professional and academic credentials and expertise. The Dean of Dance at NWSA reports to the NWSA Provost, who in turn reports to the Dean of the College of Fine Arts at UF.

The dance faculty at UF Gainesville consists of 3 full-time members and several adjuncts whose expertise broadly covers necessary specializations including technique, choreography, history and theory, body therapies, and improvisation. In comparison to other UF faculty, dance faculty traditionally are assigned overloads, often compromising their ability to devote adequate attention to each course or area of responsibility.

IV. Facilities and Resources

Dance facilities at NWSA have been improving steadily since the opening of the School in 1987 and the School is completing the final phase of a long-term plan for facilities expansion and development. Plans are now underway for yet another facilities initiative to continue through 2003.

In its 1995 response to 1992 concerns of the NASD Commission on Accreditation, NWSA cites immediate needs for additional studio space, costume storage, faculty offices, a library, and a video/sound editing room. There is no staffed library at NWSA and the modest dance collection is housed in the Division of Dance.

With the anticipated start of the B.F.A. program at Gainesville, the dance facilities on this campus seem sorely lacking. There is but one large dance studio and the dance program does not even have its exclusive use. There are no phones, faculty offices, or working piano in or near the studio.

The Belknap Collection of theatre and dance materials is an important resource, but library dance holdings overall, particularly in the area of film and video, appear inadequate for even the present dance curriculum.

While the dance program enjoys support and cooperation from the theatre program, another dance studio, additional secretarial, music, and production staff to support the B.F.A. in dance at Gainesville will be absolutely essential.

V. Response to Previous BOR Recommendations

1. "Facilities need to be improved."

Response: The sprung floor is expected to be installed in the dance studio in January. With the expectation and plan for the B.F.A. in 1997-98, the issue of facilities for the dance program, particularly faculty offices and a second studio, is even more critical.

2. "Fund dance and theatre labs like science labs."

Response: This was a suggested strategy for funding dance and theatre programs at UF that has not been implemented.

VI. Strengths, Needs and Recommendations

With its program at NWSA, the dance offerings of UF now equal the stature and substance of its programs in the other arts disciplines and affords UF a presence in that area of the state.

As the College of Fine Arts seeks an expanded dance experience at Gainesville, evaluation of all aspects and requirements of the proposed program in consideration of present and potential resources is essential. Current physical facilities and resources seem inadequate to support a dance major on this campus. The following recommendations should be considered:

1. Contemplate creating a separate Department of Dance or changing the name of the Department to "Theatre and Dance" to give dance more autonomy, visibility, and differentiation within the College of Fine Arts at Gainesville when the B.F.A. is implemented.
2. Avoid duplication by developing a curriculum for the Gainesville B.F.A. program which differs significantly in focus and content from that offered with NWSA. Consider the way the NWSA program should interface with the programs at Gainesville with regard to administrative, curricular, faculty/staffing functions and resources.
3. The College of Fine Arts should seek accreditation from NASD for its dance programs. This process would help the dance area attend to aspects of quality in all areas.
4. With regard to current dance offerings at UF:
    a. an additional .5 faculty position should be added to teach Dance History, Technique and Composition;
    b. the acting studio should be converted, when it becomes available, into a dance studio which could be used for Tap and Musical Theatre Dance;
    c. musicians should be employed to accompany dance classes;

d. allocations to the library should be increased, particularly for the purchase of videos; and

e. inequities in salaries of dance faculty should be corrected.

5. With regard to the B.F.A. program planned for 1997-98, the University should:

a. fill the one remaining faculty line which has been approved;

b. hire secretarial support to assist the dance faculty;

c. approve the addition of a full-time music director;

d. approve additional production staffing support;

e. if students do not declare a dance major until their junior year, counseling and advisement mechanisms must be in place so that students will be able to complete course requirements within 4 years;

f. review the proposed curriculum in light of NASD standards and guidelines, especially distinctions between the B.A. and the B.F.A. degrees; and

g. communicate with community colleges so that coursework will interface with the UF program.

6. With regard to UF's B.F.A. program at NWSA, the most recent NASD report of the Commission on Accreditation is a source for areas of concern.

FLORIDA STATE UNIVERSITY

SCHOOL OF MOTION PICTURE, TELEVISION AND RECORDING ARTS

I. Program

The School has recently been organized into its present configuration and sees itself as a "Film Conservatory." Its programs provide state of the art instruction in each of its areas of responsibility which makes it truly a nationally recognized program. In keeping with its assigned mission, it acts as a leader in the state to provide conferences, seminars, etc. for the professional community, laymen, and students.

II. Students

The School attracts a large number of applicants from highly qualified students and therefore can be selective in accepting both freshman and transfer students. Those who transfer from community colleges often must take additional courses if their work does not meet the standards of the School. However, faculty and administrators have a program of articulation with community college film programs which assists in structuring courses so that they are transferable, as well as applicable to two-year programs designed to train technicians for the field. The graduate student body represents a more national distribution of students.

III. Faculty

The School has attracted an outstanding faculty who have both professional and academic credentials. Thus, they are qualified to provide instruction that appropriately prepares students for professional careers.

IV. Facilities and Resources

As reported in the self-study, the University and the State of Florida have provided exceptional facilities and budgetary support for these programs. The School enjoys an excellent physical plant on the Tallahassee campus in addition to those in Sarasota and Quincy. It also has outstanding library resources.

The School claims to be the only one of its kind in the country that has no materials fee and is able to provide exceptional support for student thesis film projects at both the undergraduate and graduate level.

V. Strengths, Needs and Recommendations

The University and the State of Florida should be complimented on the establishment of a nationally recognized School which has been provided with a physical plant and financial support to allow it to realize its stated mission. The following recommendations are offered as a way of maintaining the quality of its programs.

1. An exception to the "120 hours to degree" rule should be requested so that students may be required to take a foreign language. Film is an international medium which requires the support of a foreign language requirement to properly prepare young professionals.
2. Technical staff needs should be monitored and supported appropriately at the School's various venues.
3. Articulation with community college programs should be continued and intensified to provide transferability of majors and appropriate training for technical staff in the industry.

SCHOOL OF MUSIC

I. Program

The School of Music offers the state's most comprehensive professional programs. All programs are accredited by the National Association of Schools of Music and enjoy a national reputation for their quality.

The School of Music effectively integrates its programs with other departments on campus, such as the School of Theater and the Department of Dance. It has recently developed program offerings in coordination with the School of Motion Picture, Television, and Recording Arts. As such, the programs of the School of Music provide an appropriate preparation for students in the field of music and its many areas of professional opportunities. It has certainly fulfilled its mission by the diversity and stature of its programs.

The School of Music also offers an array of opportunities for general university students to participate in both academic classes and its performing organizations. As such, it provides a vital service by integrating music into the curricula of students throughout the University.

II. Students

Student enrollment has continued to increase over the past five years at both the graduate and undergraduate level. Current enrollments would seem to stretch the support structure to the maximum.

The School of Music should seriously consider caps on its degree programs which could focus the need for additional faculty. Caps would at the same time provide the School with an opportunity to continue to increase the quality of its student body. Admissions standards appear to be appropriate and the School of Music's interaction with Community Colleges provides an

opportunity for assuring that transfer students, at the upper division level, have appropriate academic and performing skills.

The success of graduates in obtaining both academic and performance positions in prestigious institutions and performing organizations is testimony to the quality of graduates that these programs produce.

III. Faculty

The School of Music enjoys a professionally distinguished faculty that includes eminent scholars, guest artists, and nationally recognized performers and academicians.

There is a continuing need to hire adjunct faculty for performance studio instruction, particularly those well qualified to teach the level of undergraduate and graduate students being attracted to the programs.

The School of Music is concerned that, as pending retirements occur, there be the opportunity to replace senior faculty at an appropriate level to maintain the quality of their programs. Certainly, this seems to be an important consideration in assuring that the FSU School of Music retains its national stature.

IV. Facilities and Resources

The School of Music enjoys a relatively new and renovated physical plant to support its programs. As the self-study indicates, however, there is a serious need for a concert/opera facility which could be accommodated by the building project presently being developed for a "Corner on the Arts" as part of the University's capital campaign.

The University is also undertaking a program to raise private monies to be matched by state finances to provide adequate concert facilities as a supplement to the Ruby Diamond

Auditorium currently used for School of Music performances. However, this facility is badly in need of extensive repair and does not fully meet current ADA requirements.

The School of Music also is in need of a budgetary plan that would provide a regular program for the purchase, repair, and replacement of equipment for the School. In particular, its piano inventory is in serious need of replacement and repair.

The FSU School of Music should expand its staffing to include an instrumental repair technician, sound engineer and recording engineer if the quality of the equipment and instruments in the School are to appropriately support the academic programs.

V. Response to Previous Review Recommendations

The recommendations from the previous program review have only been met in part and are well documented in the School of Music Self-Study. If the School of Music is to maintain its position as a "Center of Excellence" in the state of Florida, attention will need to be given to recommendations from the last review which have not been appropriately responded to and those recommendations contained in the current program review.

VI. Strengths, Needs and Recommendations

The FSU School of Music has a national reputation for the quality of its faculty and students. It enjoys an administration that is aware of national and international standards and has creatively led the School to a position of excellence. In order to maintain the level that its diverse programs require, it needs to be assured an infrastructure that will support both the diversity and quality of the programs that have been developed. The most serious needs of the School of Music can be addressed through the following recommendations:

1. Consider establishing caps for degree programs to provide balance, raise quality and maximize the support provided by the University.
2. Request an exception to the 120 hour limit for programs in areas, such as Music Education, where a proper balance of courses is impossible within this restriction.
3. Increase graduate fee waivers to 12 hours or the equivalent of a full-time load rather than the present 9 hour limit.
4. Provide funds for the regularization of a plan for equipment and instrument purchase, repair and replacement.
5. Approve a "materials fee" to provide funding for the upkeep and purchase of equipment such as studio and practice pianos and electronic equipment.
6. Give a primary priority to the support of the development of a new concert and performance facility as part of the University's capital campaign.

VISUAL ARTS

I. Program

The Department of Art is part of the School of Visual Arts and Dance at Florida State University. The unit offers three undergraduate degrees: the Bachelor of Science, the Bachelor of Arts and the Bachelor of Fine Arts. These programs are properly sequenced, containing the appropriate number of hours, and they are nationally accredited. Studio classes meet for 6 contact hours per week for 3 credit hours as is the national norm. These curriculum offerings are viewed as very strong and nationally competitive. No exceptions to the 120 credit hours toward degree rule are requested by the visual arts unit. The B.F.A. is a limited access degree based upon portfolio review. This is a standard requirement in many programs across the nation. The Department also offers the Master of Fine Arts degree. It too is well-organized and accredited by the National Association of Schools of Art and Design. Studio courses within the curriculum meet for the proper number of contact hours. The degree is professional and impressive.

One noted area of concern is the Graphic Design Major offered at the Bachelor's and Master's levels. Due to staffing needs and the lack of necessary equipment, this major has been placed on "hold." No degrees in this major have been granted since 1985-1986. The Department's self-study mentions a philosophy of treating its students equally as "studio arts" majors. This was reaffirmed by NASAD during the accreditation process. At this point, graphic design remains a possible concentration or track within the "studio arts" major. It is recommended that this curriculum structure remain in place and the formal Graphic Design major be officially dropped. It is not sound educational policy to keep an inactive program on the degree offering list for so long a period. Furthermore, the visual arts unit has high standards that should not be compromised with any accusation of misleading its majors.

The Department of Art Education is a unit within the School of Visual Arts and Dance at Florida State University. The Department offers two undergraduate degrees: the Bachelor of Science and the Bachelor of Arts. These offerings are well arranged, proper to the field, discipline-based and nationally competitive. Their studio classes meet for 6 contact hours for 3 hours of credit as is the national norm. The degrees are nationally accredited by NASAD and NCATE. Furthermore, they meet the standards of the National Art Education Association, the Getty Trust and the Florida Department of Education. The curriculum structure is viewed as a true strength of Florida State University. An exception to the 120 credit hours toward degree will be sought. The Department appears to be requesting 9 additional hours to satisfy education needs. This is viewed as reasonable. They are limited access degrees based upon GPA. This is acceptable for the discipline.

The Department of Art Education also offers a Master of Arts in Arts Administration degree. This is an interdisciplinary program. Additional graduate offerings are the M.A. in Art Education, the Ed.S. in Art Education and the Ph.D. or Ed.D. in Art Education. These degrees are accredited by NASAD and NCATE and, like the undergraduate offering, meet standards of the National Art Education Association, the Getty Trust and the Florida Department of Education. Their studio classes meet the national norm of 6 contact hours per week for 3 hours course credit. These graduate programs are the hallmark of the unit and have well-deserved national reputations. The Department should be complimented for developing and maintaining such excellent offerings for its students.

The Department of Art History is housed with the School of Visual Arts and Dance at Florida State University. The unit offers the Bachelor of Arts degree in Art History. This curriculum is properly arranged and sequenced with broad offerings. It is accredited by the

National Association of Schools of Art and Design. No exception to the 120 hours toward degree rule is requested.

Additionally, the Department offers two graduate programs: the M.A. in Art History and the Ph.D. in Art History. Both degrees are properly organized and staffed. They enjoy national and international reputations. The Art History program at Florida State University must be considered to be a historic strength of the institution.

The Florida State University Museum of Fine Arts and the Appleton Museum of Art complement the degree offerings in the visual arts at Florida State University. Both Museums are highly effective in providing a diverse and active schedule of exhibitions and events. Of note is the publication, Athanor, which supports the art history program and is published by the FSU museum. During the BOR Program Review, these museums provided a professional array of catalogues for the consultant. The quality of these publications was very high. Both museums make significant contributions to the excellence of the visual arts at FSU.

II. Students

The institution provided an impressive video tape for the BOR site visit that gave a sampling of the quality of student work produced in the School. This was both helpful and impressive.

Visual arts students benefit from strong advising mechanisms in place in each of the three Departments. These activities include community college articulation, course scheduling, job placement, and safety lectures with safety officers. The Department of Art provides a full-time faculty member for advisement and assessment. The institution also provides general services and guidance. There are no serious retention problems in any of the three units. Additionally, art students can select from a host of student clubs, guilds, and organizations. All of these activities

are viewed as healthy and productive. Handbooks are provided for degree requirements. None of the three departments has traditionally sought formal data from its graduates. Several are now in the process of developing alumni surveys, exit interviews, and alumni activities. The School of Visual Arts and Dance is strongly encouraged to pursue this direction in the future and to assist the three units by combining mailouts and surveys whenever possible. The current lack of this valuable feedback is a weakness.

III. Faculty

The faculty members in the various departments, museums, and institutes within the School all possess the necessary degrees in their discipline. They are recognized teachers with 14 individuals winning the special T.I.P. award since the beginning of the program. Furthermore, they are extremely active in scholarship, research, and creative activity and make significant contributions in service to the campus and region. The faculty of the School of Visual Arts and Dance are a strength. These professionals enjoy strong support from their respective unit administrators and most especially from their dean. The cooperative spirit and interaction is recognized.

Faculty salaries are generally low at the associate professor and full professor ranks. New assistant professors are hired above the national average. Care must be taken not to create situations of salary compression and inequity. Additionally, adjustments must occur in the upper ranks to more closely reflect the national average as reported in the annual H.E.A.D.S. document provided by NASAD.

The departments rely heavily on adjunct appointments to address needs relating to the size and scope of the various programs. The site visit interview revealed that there were currently 14 such appointments in place. Given the size of the faculty, this number is too large

and should be reduced. The institution is reminded that adjunct appointments should be made to enhance the curriculum not to meet main instructional needs. The pay ($2,000 per course) is modest at best and does not fully reward these professionals for their service.

Florida State University has a variety of services in place to assist in the development and mentoring of its faculty. While the visual arts faculty have certainly benefited from these programs, one fundamental weakness is present to limit collegial interaction. That weakness is a pronounced physical separation of the various art units. Clearly the location of the visual arts facilities, in use on the FSU campus, is a severe hardship on the expected collaboration and interaction of the various faculty members. Although the facilities will be addressed in another section, the observation is mentioned here to underscore the detrimental effect on the development of faculty.

IV. Facilities and Resources

Most safety concerns mentioned in the last BOR Program Review have been corrected. Additional input was secured from the NASAD site visit and the School has responded successfully to the issues raised. ADA requirements may still present some problems, however. While the quality of the existing spaces occupied by the School may meet normal health and safety standards, the size and organization of the areas is often less than ideal. The requirement of additional space, located in close proximity to the other visual areas area, is a need mentioned by all the units.

Florida State University is beginning a campaign for the arts (a "Corner on the Arts") which should, in time, greatly help the situation. However, the realization of this funding and the date of future construction is a long way off. The institution must make an immediate commitment to providing more space to these departments in locations that will support the

educational mission of the School. This factor may well be the most serious threat to these excellent programs.

Operational funding is always a problem and the purchase of new technology is a particular concern. Material fees are employed in the various studios and this has been proven to be helpful. It is recommended that the $15 fee ceiling be raised to more accurately cover the actual cost of materials.

Endowment funds such as the Appleton Scholarships have been most beneficial but graduate assistant stipends must be raised to allow the departments to recruit on the national level.

V. Responses to Previous Review Recommendations

The School of Visual Arts and Dance has taken the previous BOR Program Reviews quite seriously. Concerns dealing with leadership, advisement, health and safety, art education needs and art history support have generally been met.

Issues dealing with space needs, the relocation of art education, graduate assistant funding in art history and a review of the graphic design curriculum remain to be solved.

The Florida State University Museum of Fine Arts has reacted most positively to the previous BOR review as well as embracing the recent NASAD accreditation review. Despite modest gains, operational funding remains a problem. The funding suggestion provided by the Dean of the School of Visual Arts and Dance in the institutional self-study and in the site visit interview is valid. The central administration must address real gains in the operating funds of the museum. This is a serious need.

The Appleton Museum is undergoing its first BOR Program review in this cycle.

VI. Strengths, Needs, and Recommendations

The School of Visual Arts and Dance can be justifiably proud of its programs in art, art history and art education. Additional strengths exist in the Florida State University Museum of Fine Arts and the Appleton Museum. The merits of the aforementioned areas are so numerous, they must be mentioned in list form for clarity. They are as follows:

1. There is strong and capable leadership at the Department and School levels as evidenced by an extremely well-written self-study and professional video tape. Additional favorable impressions were made by the large attendance of faculty, program directors, and administrators at the site visit interview.
2. The visual arts programs are accredited by NASAD and NCATE and meet or exceed all national norms of visual arts instruction.
3. The School offers strong and nationally recognized visual arts degrees on many levels. All degrees are viewed as appropriate to the discipline.
4. The Florida Museum of Fine Arts and the Appleton Museum are highly professional programs and complement the offerings of the School of Visual Arts and Dance. They perform important outreach services for the state and region. Additionally, there are various institutes across campus that actively support the visual arts.
5. The faculty members serving the three visual arts departments are talented, dedicated, and hardworking individuals who are recognized as outstanding teachers.
6. Endowment funding for the visual arts has been secured and a capital campaign is underway.

The listing of needs of the School of Visual Arts and Dance will also serve as recommendations. They are as follows:

1. There is an urgent need to collect feedback from art alumni. Mechanisms such as alumni surveys, exit interviews, and data bases should be created and used.
2. Faculty salaries are low at the associate professor and full professor ranks. They should be addressed.
3. The number of adjunct appointments in the visual arts units is too large. More full-time faculty lines are needed.
4. The visual arts areas are too spread out and scattered across campus. Of particular concern is the Department of Art Education. Additionally, ADA requirements must be met in all University facilities and adequate space must be provided for basic instructional needs.
5. Operational funding must be improved for the instructional units and the Florida State University Museum of Fine Arts.
6. Graduate scholarships and assistantships must be raised to allow the Department to recruit on a national level.

SCHOOL OF THEATRE

I. Program

The State's largest, most comprehensive and internationally known program in theatre continues to deserve and earn accolades from numerous sources for every phase of its expansive operation. Everything from its superb administrative/operational structure to its impressive alumni network reflects a program of which the University and State can be proud. This also explains its ranking in the top ten of schools with graduate programs in the nation, as selected by deans and senior faculty. A highly qualified and professionally active faculty of 30, plus two enviable Endowed Chairs, led by a knowledgeable and skillful Dean provide undergraduate and graduate students degree programs in virtually every area of theatre on the Tallahassee campus with an M.F.A. program in Sarasota. The School's numerous national and international connections and the Dean's and faculty's participation in professional organizations greatly enhance the program and provide students opportunities for growth and exposure rarely available in most university theatre programs. The highly visible production programs support the mission by providing cultural enrichment to thousands in the area and State and by assuring its students of opportunities to train in several venues.

The major need of the School, and that of the arts in general at FSU, is consolidation--a need recognized by the administration as illustrated by the President's commitment to a project entitled "Corner on the Arts." This project must remain a priority on the highest level if the excellent quality of the program is to continue and to grow. However, because of the extensiveness of the project and the required time-frame of its completion, intermediary steps to resolve the diffusion of theatre arts must continue to be taken.

II. Students

Students who are fortunate enough to be admitted into the degree programs in theatre (all but the B.A. have limited access) are shepherded through their course and production work in a carefully screened manner. An exemplary student handbook sets forth in precise language matriculation guides, academic advising, policies, requirements, penalties, recommendations, and exceptions. Some features are quite unique and might serve as models for other institutions in the State and elsewhere, i.e. mandatory first day attendance rule, the required 1 hour course, "Introduction to the School," and the 0 credit "All School Events/Meetings" course. While there is obviously a controlled atmosphere, students recognize the high standards expected of them in order to reach their potential and to obtain the benefits of the quality education offered them.

The SASS, Student Academic Support System, that gives the students current academic progress reports, is an excellent service. There are 371 current majors, 297 of whom are in bachelor's programs, with 90 % of these being transfer students or Florida residents. The 70 % of out-of-state students at the graduate level indicates the national prominence of the School. The 9 % of minority students indicates a continuing need for minority recruitment, a goal to which the School seems committed.

III. Faculty

The faculty is comprised of outstanding educator/artists who through research/ creativity, teaching, and service maintain an extremely balanced profile for the School and the University. This, combined with their professional affiliations, activities, and awards, makes them one of the School's greatest assets. Active recruitment efforts since the last BOR review have been rewarded by the hiring of a talented new minority faculty member in 1995.

Faculty representation in matters pertaining to all areas of the School is high and effective. The members of the faculty are forced to depend on a variety of devices/means in order to communicate with each other in their scattered locations across the campus. Faculty loads are equitable although salaries are below the national averages for similar institutions. There is no doubt that the School has a multi-talented, skilled and committed faculty and that the University and School need to make every effort possible to retain them.

IV. Facilities and Resources

With faculty and staff located in six different facilities on the Tallahassee campus, lack of spaces that are designed to accommodate the activities of the professional training and academic programs, inadequate and unsafe production spaces, and a chronic shortage of rehearsal and storage spaces, facility problems clearly head the list of concerns for the School. Spaces are made further problematic by the absence of temperature and humidity control, primitive lighting, a lack of parking and the lack of handicapped access. The University has made some minor renovations in an effort to permit work in the area to continue under far less than desirable conditions. Only the new proscenium theatre in the Asolo Center for the Performing Arts can be called adequate for efficient production work.

V. Further Responses to Previous Recommendations

All recommendations within the sphere of influence of the School have been facilitated and those necessitating University support have been rigorously advocated. Shifts in satellite programs, changes in administration and funding and major changes in the Sarasota M.F.A. Acting Program have been accomplished. Major strides have been made in establishing scholarships and assistantships from private donations, and work continues in this area. The

mission statement was revised and a new Artistic Mission Statement and a Production Handbook have been added. More than adequate performance opportunities for students have been provided by the restructuring of existing production schedules and the opening of a new venue, Free Works Annex. Considerable progress in availability and use of computers can be seen with on-going efforts in this area.

Unfortunately, no new support has been provided from the University since the last review. An excellent plan to phase-in production support has not been implemented. The practice of depending on box office receipts for funding productions remains a major problem.

VI. Major Needs and Recommendations

1. Consolidation of theatre facilities must remain a high priority for the University.
2. Support for theatre productions must be offered by the University; the plan submitted by the Dean of the School should be implemented.
3. With the recent purchase of the Scene Shop Building, the need for renovation of it to meet safety and other standards must remain high on the University's list.
4. A real case needs to be made to the State for differentiating the needs of some disciplines, especially the professional art degrees, as related to the 120 credit hours to degree mandate.

DANCE

I. Program

The Department of Dance at Florida State University (FSU), located in the School of Visual Arts and Dance, offers degree programs with emphasis on performance and choreography at the baccalaureate and Master's levels. The programs are accredited by the National Association of Schools of Dance.

The depth and breadth of the curriculum in the areas of performance, choreography, and dance technique reflect the program's mission to prepare artists for the dance world of today within a cultural and aesthetic context. The curriculum is particularly enriched by the diversity and scope of the repertory program, a particular strength of the Department. Students have opportunities to experience a range of challenging dance literature which thoughtfully balances traditional, experimental and original work.

The B.F.A. requires 79 credits in dance, 36 credits in liberal studies, and 12 elective credits. The curriculum includes substantive work in the areas of dance science, music, production, notation, and history. Other dance electives offer students opportunities for creative work or to explore special interests. Students must achieve the most advanced proficiency level (III) in one technique and level II in the other to qualify for graduation. The program is designated as limited access, a vital distinction for programs dedicated to the preparation of professional dance artists.

The M.F.A. is a 60 credit sequence; 39 hours (65%) in the areas of technique, choreography, or performance. Like the B.F.A., this program is proficiency-based. A research project culminating in a research paper is required as well as the creation and production of a final concert.

Recognizing that teaching will probably be a part of the professional lives of FSU graduates, both B.F.A. and M.F.A. requirements have a pedagogy component. The B.F.A. curriculum contains the necessary course work required for state certification in dance, K-12, as there is no separate dance education program. The Department believes the pedagogy emphasis is strengthened by retaining the pedagogy course work within the professional program. Students seeking certification take additional course work in the College of Education and must successfully complete a student teaching experience.

There is a strong commitment to providing dance opportunities for the general university student and a dance survey course is offered for the non-major student. The Department has cultivated successful cooperative relationships with Tallahassee Community College and Florida A&M University to make FSU's dance programs more accessible to students at those institutions as well as to expand opportunities for FSU dance students.

The Denishawn Costume Collection, the Hanya Holm Collection, and the Music Resource Center are significant assets to the program and offer possibilities for unique curricular and program initiatives.

II. Students

Enrollment at the undergraduate level has remained relatively constant for the past three years, as the B.F.A. program generally enrolls 35-40 students each year while the M.F.A. program has had an average of 17 for the past three years. There are no caps on enrollment, but there is concern that resources would be inadequate should M.F.A. enrollments continue to rise. Approximately 50% of all undergraduate applicants are accepted and the quality of the program attracts a large number of out-of-state applicants for both programs. For the past three years, males have represented 10% of the undergraduate and 17% of the graduate student body.

Increasing the diversity of the student body, particularly undergraduate, remains a challenge. For the past three years an average of 38% of M.F.A. students were of Asian, Black, or Hispanic heritage, due in great part to the availability of scholarships for minority students.

The array of student services and support mechanisms is exemplary, including advisement, student organizations, employment service networking, and injury prevention/care.

The Department graduates an average of 7.45 undergraduates and 3.18 graduate students per year. The quality of student work suggested by the accomplishments and contributions to the field of FSU graduates is notable. Alumni relations are particularly impressive.

III. Faculty

There are presently 11 full-time faculty positions, 1 full-time staff musician, 1 part-time adjunct faculty position, and 7-8 teaching assistantships each year. All full-time faculty are either tenured or tenure-earning.

The Department strives to attract highly qualified faculty of ethnic minority background and has recently hired a highly qualified African American female for its ballet faculty.

Teaching and mentoring, particularly of choreographic projects, is central and three faculty members have received teaching awards in recognition of their contributions. All faculty conduct research or are involved in the creation and reconstruction of dance works and dance productions.

The Department Chairperson is respected and admired for her contributions to the dance field and leadership of major national dance organizations. The assistant chair and other faculty are active in state and national professional organizations and are frequently sought as guest lecturers, teachers, and artists.

IV. Facilities and Resources

The Dance Department operates in 2 buildings which house 4 dance studios, a Dance Theatre, faculty and administrative offices, and space for some of the services and activities which support the Department. That these facilities are not in contiguous classrooms and studios remains an ongoing problem.

There is no classroom with access to audio-visual equipment dedicated specifically for dance lecture courses and the Department is in need of: additional administrative space, storage and curatorial space for the valuable costume collections, meeting places for students, and spaces for the use of conditioning equipment and technical production/electronic music resource laboratories. A new arts complex which would address these needs is planned but is not expected to be realized for 8-10 years.

Library holdings appear adequate for present programs with the exception of dance films and videos.

The Department has a 2.5 person professional staff to serve the programs in the areas of costume, publicity and production. A .5 position in production is critical in view of the number of performances produced by the Department. The Department has also identified the need for a .5 fiscal assistant position.

V. Responses to Previous BOR Recommendations

The 1990 BOR Review made the following recommendations.

1. "Curriculum offerings should be developed and implemented in the area of dance injury prevention."

Response: The Department has expanded curricular offerings and support services in this area primarily through the acquisition of a faculty line dedicated to the Kinesiology/Conditioning

component of the curriculum.

2. "The Student Health Center should have the same level of diagnosis, treatment, therapeutic modalities, and rehabilitation for dancers as for intercollegiate athletes . . . Arrangements should be made for dancers to have access to a sports medicine physician and to use therapeutic modalities not available at the Student Health Center."

Response: Although there has been considerable improvement in this area through the addition of the faculty position described above, the dancers still have no access to a sports medicine physician, trainer or other treatments and do not enjoy the level of treatment afforded FSU athletes.

3. "Reduce the number of credits for the bachelor's degree."

Response: The B.F.A. program is reduced from 140 credits to 127.

4. "As enrollment increases in the non-major survey class, future faculty lines may be needed to support this area."

Response: A faculty member with this expertise has been added.

5. "With the new and permanent faculty members in place, it seems more appropriate that a new line be awarded to cover several program needs where only one faculty member currently has expertise. (An additional line in support of the Department's EEO and other goals would add strength, diversity and flexibility to the program.)"

Response: Three full-time faculty positions have been acquired and address these concerns.

6. "The Department should be the recipient of a fair share of tuition waivers."

Response: The Department believes it receives an equitable amount of out-of-state tuition waivers. There are no University funds allocated for talent scholarships. Friends of Dance, a support group established by the Dance Department, has provided some scholarships for talented dance majors.

7. "The Department's development efforts should be enhanced and supplemented by those at the School and University level."

Response: A development position has been allocated to the School of Visual Arts and Dance, effective Fall 1995. To date, this position has not been filled.

8. "A credit or no-credit seminar for freshman or some systematic way of addressing their needs individually and as a group should be considered."

Response: A series of procedures and activities have been implemented, including pairing incoming with returning students, developing meetings and social activities, and enhancing advisement.

9. "Increase funding for telephones, acquisition of computer equipment, purchase of films, video and other research materials, and organization of the Denishawn Collection."

Response: Additional phones and computer equipment have been acquired. A critical need remains for space and funding to support research/creative activity related to the Costume Collections.

10. "A half-time technical theatre assistant is needed."

Response: This remains a critical need of the Department.

11. "A new facility for Dance should be included in the University's building plan."

Response: Plans include a facility for dance.

12. "A one-time allocation of $50,000 should be made now to equip the recently acquired theatre facility."

Response: $70,000 has been allocated to equip the Dance Theatre.

13. "A University planning expert should meet as soon as possible with faculty to work out improvements in Montgomery Gym to address the most critical needs for faculty offices, a conference room, media and research center, costume shop and other renovations. If

needs cannot be made by renovating existing space, additional space should be sought."

Response: Renovation has taken place which has provided improved space for administrative and clerical personnel, an additional faculty office and a small conference room. Other needs continue to be unmet.

14. "Provide decent offices, furniture, telephones and reasonable workspaces without compromising funds for research activities."

Response: This recommendation has been accomplished although some repairs and repainting are required.

VI. Strengths, Needs and Recommendations

The Department of Dance has enjoyed visionary leadership under its current chairperson who has shaped rich and focused programs at both graduate and undergraduate levels. The programs enjoy a full-time faculty with outstanding professional experience and diverse backgrounds augmented by full and part-time support staff who contribute their expertise to the depth of the students' experiences. The enlightened administrative action to appoint an assistant chairperson has positioned the Department for a smooth succession sometime in the future.

Recommendations are as follows:

1. The unique requirements of the discipline must be considered by the University in the development of benchmarks for various aspects of the dance program, such as credit to degree, need for limited access and class size.
2. An interim space plan, based on the renovation of Montgomery Gym, should be implemented if the new arts complex will not be realized for 8-10 years.
3. The curriculum should include more work in the area of non-western forms of dance taught by "authentic" faculty. An Eminent Scholar Chair, held for 1 semester by a

diverse range of visiting artists, could provide depth and breadth of experiences.

4. A dance history program seems a natural development for the Department with the acquisition of the Denishawn and Holm Costume Collections. Such a program will require additional faculty lines and space. A Dance Museum to house the collections and serve as a research center should be incorporated into the proposed arts complex.
5. Advising and admission processes (auditions) must be retained by the Department.
6. Additional faculty to support the Dance Education program are needed to expand pedagogy course offerings and to supervise student teaching.
7. A half-time technical theatre assistant is needed.
8. A half-time fiscal position is needed.
9. The video and film collection should be expanded and a slide projector obtained for use by the Dance History class.
10. Adequate computer equipment and software need to be provided to meet the needs of students and faculty.

FLORIDA A & M UNIVERSITY

DEPARTMENT OF MUSIC

I. Program

The Department of Music offers an undergraduate program in music education with two degree options, the Bachelor of Arts and the Bachelor of Science, and majors in either choral or instrumental music education. It is a unit within the College of Arts and Sciences.

The Department has been concentrating on developing a balance between the choral, instrumental, and jazz components and as a result is receiving national and, in some cases, international recognition for each of these performance programs. The College administration should be complimented on its support of the music programs and its recognition of the arts as more than entertainment, but as a part of "the full development of the student at Florida A & M."

It should be noted that the Department is considering application for accreditation by the National Association of Schools of Music upon the completion of its physical plant renovation. This initiative should be encouraged. The Department has developed a plan for submission to the BOR regarding a M.S. in Music Education.

II. Students

The University, and hence the Music Department, maintains an aggressive recruiting program for a highly qualified student body. Admission standards are appropriate and monitored by the College of Education. The Music Department serves an important function by providing quality education for the well qualified African-American student body it attracts from

throughout the state of Florida and the nation. Many of its graduates go on to pursue graduate degrees and become recognized teachers, not only in K-12 positions but in colleges throughout the country.

III. Faculty

The Music Department enjoys a professional faculty who are active in their fields and provide appropriate role models for their students. The success of these programs has caused heavy teaching loads which will require additional faculty if graduate programs are initiated.

IV. Facilities and Resources

The University is presently renovating the facilities of the Department. Upon completion, they should provide a very appropriate setting for the programs currently offered and the master's program being developed.

The University was successful in its application for a Kellogg Foundation grant designated to support music and theater. This has provided significant program enhancements, including library holdings and a full-time music librarian.

V. Response to Previous Review

As the self-study indicates, the recommendations of the previous review have been addressed in their entirety. The recent Kellogg grant and the commitment of the University to the renovation of its facilities as well as the enhancement of the music program have provided the means for addressing the concerns raised at the last BOR review.

VI. Strengths, Needs and Recommendations

The Music Department enjoys a supportive dean and University administration who have demonstrated their support by backing the initiatives that are currently underway to strengthen the program. It is recommended that the University and Music Department should :

1. Continue to emphasize balanced program offerings in choral, instrumental, and jazz music education and performance.
2. Pursue accreditation and membership in the National Association of Schools of Music.
3. Continue the development of a M.S. in Music Education that would provide further professional development for A&M students and others beyond the undergraduate degree.
4. Provide additional faculty to address the heavy teaching loads and to implement a graduate program.

VISUAL ARTS

I. Program

The Bachelor of Arts and the Bachelor of Science degrees that are offered by the College of Arts and Sciences are appropriate degrees for the visual arts discipline. The B.A. degree may be properly characterized as a liberal arts degree with a visual arts major. It is properly sequenced. The degree requirement is being reduced from 128 credit hours to 120 credit hours and this action will not effect the quality of the program. The three credit studio classes are meeting for six contact hours per week, as is the accepted norm for this type of study. The B.A. is not accredited by the National Association of Schools of Art and Design. This could be viewed as a weakness despite a solid curriculum offering.

The Bachelor of Science degree is also properly sequenced and developed. It too is being reduced from 128 credit hours to 120 credit hours. Direction for this program is housed within the art program. The B.S. degree is accredited by the National Council for Accreditation for Teacher Education. It is not, however, accredited by NASAD. It was also noted that studio coursework within the program may not be meeting the national norm of six contact hours per week for three credit hours. This situation could be problematic for the proper development of students within the major.

Additional program concerns rest in the fact that the tracks in photography and graphic design are directed by the FAMU Journalism area. If the nature of the curriculum in these degree offerings is visual arts based, then both concentrations should reside in the art area of the College. This question should be reviewed by the central administration.

II. Students

The Art Program enrolls an appropriate number of majors given the size of the area. The retention of students is a particular strength of the major. This is due, in no small measure, to the excellent relationship of the faculty and the support that the program enjoys from the dean and upper administration.

Student advising and admission are organized and effective. The program faculty work well with their students in providing necessary information and helpful insights. The art majors have the benefit of an Art Club which serves the students in providing hands-on arts activities that support the curriculum. This organization is viewed as quite successful and a strength for the program.

The faculty are doing a remarkable job in placing their graduates in major level master's programs. Additionally, many art education majors are successfully placed in teaching positions in the Florida public schools. These actions speak to the quality of instruction in the area.

III. Faculty

The visual arts faculty are recognized as successful teachers and are active in creative endeavors and research. They hold appropriate degrees and are very productive individuals. The program is seriously understaffed and the art faculty are hopeful that three unfilled positions can be returned to the area. These faculty lines would be used to employ a gallery director, an art historian, and another art educator. The art historian is particularly important due to the need to have a specialist in African art history. Florida A & M University is recognized as a premier, historically black institution. A specialist in African art history is critical to the mission of the visual arts program.

Despite excellent leadership from the Chair of the Department (Fine Arts, Humanities, Philosophy, Religion and Visual Art), the visual arts faculty are desirous of their own unit. Additionally, the teaching load of the faculty quite often exceeds the national norm of three classes per semester. No release time is provided for the Area Facilitator or Gallery Coordinator. This is viewed as a serious deficiency and detrimental for faculty morale. Should the program experience more growth of students and faculty, the upper administration is recommended to review the organization of the unit. The University is also charged to provide better opportunities for faculty travel, professional enrichment, and creative development. These efforts would pay rich rewards for the institution.

According to the HEADS report provided by the National Association of Schools of Art and Design, faculty salaries are generally low. This is an area of concern.

IV. Facilities and Resources

In a strong effort to assist the program, the University is renovating the Foster- Tanner Art Complex. It is expected that the refurbished structure will also provide open after-hours access and the necessary equipment, essential for the art program. These needs include, but are not limited to, printmaking tables, Intaglio press, painting easels, TV's and VCR's, faculty computers, pull-down classroom projection screens, a photocopier, and slide projectors. Additionally, the new gallery area is being prepared and exhibition requirements will also have special needs.

Currently, temporary facilities are provided for the area program. These spaces vary in quality. Faculty offices have improved but the teaching spaces generally lack proper air quality and storage facilities. The institution must take special care to address safety concerns during the two year renovation interval. Computer facilities must be staffed with appropriate professional

faculty and support staff to deal with the new computer literacy requirement. Library holdings were reported to be adequate by the institution. As a national norm, liberal arts studio degrees are expected to have approximately 5,000 volumes on art, design, and related areas and 25 periodicals in visual arts. Such programs should also have a minimum of 15,000 slides. Through personal interviews with the visual arts faculty, the slide collection was identified as a weakness with many individuals maintaining their own private collections with which to teach.

The area budget remains an imposing concern. Although there has been an increase of approximately $4,000 since the last program review, many necessary requirements are still not being addressed. These include funding for the art gallery, office needs such as photocopying, equipment funds, faculty travel and professional development, visiting artists' fees, and supplies. The visual arts area currently does not require a material fee in its classes. It is recommended that this fee be put into place immediately.

V. Responses to Previous Program Review Recommendations

Clearly, the visual arts area took the previous BOR program review seriously. Most noticeably this took the form of upper administration pride in and support for the art program.

There were some gains in the operational budget and a long-term look at facility needs resulting in a plan to upgrade and renovate the Foster-Tanner Art Complex.

However, serious needs in faculty positions, funding for the art gallery, space and proper program placement of the photography and graphic design concentrations have not been addressed. Added to this observation are the institutional responsibilities of providing more computers for the faculty and students.

VI. Strengths, Needs and Recommendations

Without a doubt, the greatest strength of the visual arts area lies in its faculty. The Lead Consultant was very impressed when the entire visual arts faculty attended the site visit interview. Furthermore, it is clear that these individuals provide the bedrock of the curriculum, often paying for basic institutional needs out of their own pockets. Despite low salaries and a very heavy workload, they remain excellent teachers and active professionals. It is hoped that the institution will recognize the outstanding efforts of these faculty members.

Additionally, through mission statements and outside grant activity, the upper administration is rendering valuable encouragement to the visual arts area. The faculty is quick to acknowledge the interest and support of the central administration. Student advising is also quite successful as is retention and placement of program graduates.

The visual arts program still has many limitations that require attention. For clarity, these needs and recommendations will be presented in outline form. They are as follows:

1. A review of contact hours for studio classes is suggested. The national norm is six contact hours per week for three credit hours. The Department is interested in national accreditation and they should be supported in this regard.
2. The institution should fund the three vacant faculty lines in the visual arts area. These are for an art historian in African art, a gallery director, and another art educator.
3. The institution needs to more fully support faculty travel, faculty development, and basic instructional needs such as photocopying and slide resources. Release time should be given for extra duties.
4. The temporary studio spaces must be made comfortable and safe until such time as the Foster-Tanner Art Complex is finished.

5. The Foster-Tanner Art Complex, when completed, must be equipped with the necessary studio furniture, equipment, and teaching supplies.
6. Proper placement of the graphic design and photography concentrations within the visual arts area is strongly encouraged.
7. The University should review the proposed requirement of computer literacy within the context of providing adequate personnel and access.
8. The institution should study the possibility of establishing the visual arts program as a separate Department.
9. Faculty salaries are below the national average and should be corrected.
10. Material fees should be charged in studio classes.

DIVISION OF THEATRE

I. Program

Located in the College of Arts and Sciences, the Theatre Program offers B.A. and B.S. degrees as a degree granting unit of the Department of Visual Arts, Humanities, and Theatre. It is the only program located in a State HBCU and the only program in the State which functions outside a designated Department of Theatre. Nevertheless, the program continues to receive high ranking by local and national evaluators and as judged by faculty scholarship, training, production experiences, NCATE certification (1992), and by regular University mandates for self-assessment. The current course of study, properly sequenced on cumulatively developed competencies, meets NAST standards for teacher certification, and efforts are underway, in consultation with NAST, to provide tracks in performance, design technology, and musical theatre for the B.A. major. Efforts to meet the 120 credit hour mandate continue despite difficulties in complying with accreditation standards and retaining the quality of the program. Compliance is further complicated by the state ruling on community college articulation in a discipline with limited opportunities for student preparedness prior to university admission and by pressures to increase FTEs in an area that requires one-on-one contact because of the nature of the instruction and the acquisition of necessary skills. Small enrollments and an annual rotation of courses, supported by careful academic advising, assure students of adequate planning and access to necessary courses. Student self-attrition, based on level of skills needed to advance toward a major, removes the need for formal limited access regulations; so far, as a small program, there has been no use of advisory boards. Distance learning activities are apparently not yet on the drawing board for FAMU's program as there is very limited use of technology at the present time, as might be expected in this small program.

As 1 of 7 University programs elected to participate in the African American College Initiative Program, sponsored by Crossroads Theatre of New Jersey, faculty and students profit from seminars, internships and insights into the professional theatre world; from this exposure, they enrich the cultural life of the University and community through productions, local workshops, and tours.

No use of the Eminent Scholar program has yet been attempted and the decision to declare theatre as an autonomous unit has not been finalized.

II. Students

Any student admitted to the University can explore theatre as a major. If sufficient skills and interests are discovered through audition and interviews, a major can be declared. 37 majors, all African American (a reflection of the ethnic make-up of the University), are now in the program. Students receive excellent academic and personal counseling/mentoring from the College and University services and from a caring faculty that encourages bonding among students and faculty. This nurturing environment produces high retention and graduation rates. More than 90% of students who enter the program as first year students graduate within 5 years. Insufficient finances and a desire to matriculate in a musical theatre program are the primary reasons given by the few majors who drop out of the program. The planned musical theatre program wisely addresses this need and should help with both retention and recruitment of students. Since there is no degree above the bachelors, students compete for the small number of grants (approximately 6 or 7) available for interns in production, management, administration, and marketing. These supervised experiences not only supplement and enhance learning and provide invaluable aid to a frequently over-worked faculty, but also prepare students for the transition to the working world. Employment and/or graduate programs come readily for graduates of the program, which suggests the high quality of the program content.

III. Faculty

Since the 1990 BOR Review, the facilitator in theatre has moved into the Chair of the Department of Fine Arts, Humanities, Philosophy, Religion and Theatre. Governing 5 disparate disciplines under 1 Department is cumbersome and overwhelming for a single individual. However, for the theatre facilitator/chair, this arrangement and his initiative to obtain a large Kellogg grant, have been advantageous to him and to the theatre division. The faculty has increased in size from 2 faculty (both male) and no staff at the last BOR review to 5 faculty (4 male, 1 female) and 2 staff positions. This change in 5 years also explains the apparent imbalance in tenure--1 professor and 4 assistant professors. The quality of teaching remains high, as determined by student/peer evaluations, University and community response to outreach academic/production programs, and faculty progress toward completion of terminal degrees. Despite low salaries, heavy work loads, and extremely demanding creative assignments, faculty commitment, productivity, and morale are consistently noteworthy. Kellogg funds for the past 3 years have permitted greater faculty development and research; this is a real boost for young faculty working toward terminal degrees and tenure.

IV. Facilities and Resources

The absence of space and unsuitability of that which is available are the most critical needs of the theatre area, followed closely by the need for control over the use of the 600 seat proscenium theatre that must be shared with other units of the University. The stage of the theatre must be used for rehearsals, class activities and set construction as well as for performance. All of this activity requires meticulous scheduling, long and irregular work hours, supreme sacrifices, and frequent adjustments from faculty, staff and students. The location of

and space allocated for production support services, i.e. scene and costume construction, limit the kind and quality of activity produced; acoustical deficiencies in the building prohibit the use of the construction and performance spaces simultaneously. Office space is limited, but classrooms for lecture courses seem adequate, though inconveniently located, as assigned by the University. Acquisition and maintenance of equipment, improved operational and storage facilities improvements, improvement and further expansion of the program into tracks to insure NAST approval, and the meeting of library needs in theatre all await renovations to current spaces and/or new spaces designated specifically for theatre. A generous grant from the Kellogg Foundation has provided funds for personnel, equipment/supplies, minor technological expansion, and other needs. However, without space in which to house these additions, the theatre area cannot continue to meet the demands of a growing student population. The operating budget remains very low with the Chair being forced to solicit funds from the SGA and to depend on less than satisfactory box office receipts.

V. Further Responses to Previous Reviews

While the theatre program has not yet become a Department of Theatre due to internal University priorities, many of the 1990 review recommendations have been met and already noted in this report: an increase in faculty; funds for development, salaries, scholarships, library holdings, recruitment, supplies, etc. The FAMU Connection Tour, one of the area's most outstanding outreach efforts, has received stronger financial support. The Kellogg Grant, now in its third and final year, has made most of these improvements possible. This money and the Chair's ability to get increased SGA support have provided a real boost to the theatre. Renovations to Lee Hall, the oldest building on campus, have been completed, but its size, space allocation, and poor acoustics have not made its use enticing or satisfactory to theatre activities.

Renovations to the main theatre building needed to provide storage and construction space have not yet been undertaken.

The curriculum is being revised as noted and NAST certification is being sought, hopefully by the end of the current year. Participation in ACTF has occurred. Changing the dance minor program to a concentration in theatre is not feasible until some of the space and programmatic concerns have been met.

VI. Strengths and Needs

A committed faculty and talented students and the bonding, nurturing environment resulting from this combination continue to be the major strengths of the theatre area. Students excel in performance as attested to by outstanding reviews, outside evaluators, and demands for the touring groups. Student technical interns and the program graduates are actively sought by and accepted into theatres and graduate schools across the nation.

Designated laboratory and classroom space is the program's most critical need if it is to maintain the standards already set and if it is to gain NAST accreditation. The program also needs to be assured of funding to carry on the initiatives begun under the Kellogg grant.

VII. Recommendations

1. That all concerned (State, University, Department) actively pursue making the theatre division a true Department of Theatre.
2. That the University follow through on its commitment to continue initiatives begun under the Kellogg grant, being sure to provide the matching funds as per the agreement.
3. That space problems be resolved immediately by renovation or reallocation of available spaces and/or construction of new facilities.

4. That the theatre program continue to participate in ACTF and to pursue NAST accreditation as space concerns are resolved and curriculum revisions are completed.

UNIVERSITY OF SOUTH FLORIDA

SCHOOL OF MUSIC

I. Program

Enrollment in the School of Music is primarily at the undergraduate level. However, both the College and School administration are anxious to build the graduate enrollment, although resources are needed to properly support these programs and to provide scholarship and graduate assistantships for a competitive recruiting posture.

At the undergraduate level, Piano Pedagogy is offered under the performance rubric. The School should consider the appropriateness of offering a piano pedagogy degree program that would be similar as an undergraduate degree to the already existing Master of Music in Piano Pedagogy. Music education degrees are the B.A. and M.A. through the College of Education. They appear to meet all national accreditation standards in music education.

Adequate courses are available for the non-major and performing opportunities are open by audition. Several general education courses in music are offered through television distance-learning courses. In addition, enrichment programs exist such as Studies in African Art, the British Program, and an endowment for visiting artists. The School of Music and the College in general appear to have an active outreach program appropriate to their mission as an urban university.

II. Students

Admission standards for the School of Music are in keeping with national practice. It should be noted that University admission policies do not credit fine arts courses taken in pre-

collegiate studies. This seems to unjustly penalize students in the arts. As indicated in the self-study, the graduate population should be increased; however, financial awards will need to be increased to be competitive in recruiting at this level.

III. Faculty

The School of Music enjoys a dedicated and well-qualified faculty who are active both locally and nationally. Their efforts are complimented by a rotating eminent scholar chair in the arts and international programs. More funds need to be made available for faculty travel in support of their recruiting efforts, particularly at the graduate level.

IV. Facilities and Resources

As indicated throughout the self-study and from the video viewed by the consultants, the School of Music is in very serious need of new facilities. Since it appears that these could be ten to fifteen years in the future, it is imperative that the deferred maintenance policies that have been in effect be reviewed and that the present facilities be repaired and refurbished appropriate for supporting the School's academic programs. A capital campaign is being planned and fund-raising continues, but basic maintenance of the facilities cannot be delayed any longer, particularly in such areas as air conditioning and acoustics.

Library needs are ongoing and increased support for collections, scores and journals must be improved to support any major graduate effort.

Technological support of the program at all levels is also needed to adequately provide for current programs.

It appears that the College has tried to maximize its meager resources in support of its programs by centralizing many of the support functions. However, the School of Music must

have adequate facilities, equipment and library support to realize the potential of its programs.

V. Responses to Previous Review

Most of the recommendations made in the 1990 review have not been addressed. There continues to be a need for new facilities, appropriate budgeting for equipment and technical support, as well as adequate scholarship support to attract a quality student body. These programmatic needs cannot be maintained in an appropriate manner solely by annual fund-raising initiatives. Such funds should be used to provide enhancement resources rather than be used for the primary support of academic programs.

VI. Strengths, Needs and Recommendations

As indicated throughout the self-study and in the interviews conducted by the consultants, the College of Fine Arts has worked diligently to support both the University mission and the programs of its component academic units. The School of Music, being one of the most visible and active areas in the College, has not addressed the recommendations of the previous review and is seriously in need of support in the following areas:

1. Proper maintenance of its present facilities until such time as a new physical plant can be built.
2. Appropriate support for recruiting efforts at the graduate level.
3. A budgetary program that would allow for the purchase, repair and replacement of equipment.
4. The upgrading of library holdings and technology to adequately support an active graduate program.

5. Scholarship and graduate assistantship funding to allow the School of Music to be competitive in attracting and retaining quality students for each of its programs.

VISUAL ARTS

I. Program

The Art Department at the University of South Florida offers a Bachelor of Arts degree with concentrations in studio and art history. The degree requirements are 120 credit hours. The courses are properly sequenced, available and appropriate to the discipline. A great deal of individual attention is provided to the student, especially at the upper division levels. The degree is not accredited by the National Association of Schools of Art and Design although accreditation is being sought for 1998.

The visual arts unit also offers the Master of Arts in Art History and the Master of Fine Arts degrees. Both of these degrees have the same concerns voiced in the discussion of the B.A. degree, lack of accreditation and studio contact hour needs. However, as stated, the studio contact hour situation is being currently addressed. Both programs are very current in their courses, have a properly sequenced curriculum and provide excellent offerings for graduate education of students in the visual arts.

Despite the aforementioned weaknesses, the degree offerings of the unit must be viewed as a strength of the institution. Furthermore, it is clear that the visual arts have enjoyed a solid place in the historic mission of the University of South Florida. Unique opportunities exist for this institution due to the excellent interaction of the Department, the Contemporary Art Museum and Graphic studio in support of the educational mission. The administration would be well-advised to support the vision of the visual arts at USF. Outreach activities are a particular strength.

The College of Education at the University of South Florida offers a Bachelor's degree and a Master's degree in art education. They have been certified by the Florida Department of

Education and the National Council for Accreditation of Teacher Education. They are not accredited by the National Association of Schools of Art and Design. The Art Department provides service course for the art education majors. Information regarding the number of hours in the curriculum and the type of coursework was not provided in the self-study. Additionally the self-study reports little internal cooperation "within Art Education or between Art Education and colleagues in the home Department, Secondary Education." It would appear that these degree offerings are in critical need of collegial interaction and support at USF.

In all, the art education degrees are viewed as weaknesses and the institution is encouraged to move the art education area into the Art Department for more advice, program direction and assistance.

II. Students

Special note is given to the advising efforts of the Art Department and College. As reported by the University and verified by the Consultant, art students are well informed and proper faculty direction occurs at all levels of the curriculum. The Department does not have any limited access programs. Retention is mentioned as a particular strength in the institutional self-study. Additionally, art majors benefit from access to a variety of student clubs and organizations as well as with the excellent relationship that exists with the Contemporary Art Museum and Graphicstudio. The potential interaction with visiting artists is a tremendous opportunity for the awareness of culture and the aesthetic education of the Department's students.

III. Faculty

The Art Department faculty are a strength of the program. They are recognized as outstanding teachers through teaching evaluations and T.I.P. awards. Additionally, they

regularly give of their time and expertise in teaching overloads and special, independently directed classes. They are active in exhibiting and in scholarship. They are dedicated to excellence. This observation also includes the museum's staff and the personnel at Graphicstudio. The Department chair, although new to the program, is providing excellent leadership and guidance. One notable example of leadership identity is the newsletter of the visual arts at the University of South Florida: ONE TWO THREE. Additional valuable assistance is provided by the College Dean who understands the needs of the Art Department and appears committed to finding the external support.

Truly, the collaboration of many personnel levels is both refreshing and necessary in the visual arts.

Faculty salaries are generally below the national average according to rank and should be raised.

IV. Facilities and Resources

Through viewing the video tape supplied by the institution, personal interviews conducted in Tallahassee, and reading the self-study, it was determined that the physical facilities of the visual arts unit were in deplorable condition. In short, the self-study mentions that the FAH building has not been substantially renovated in thirty years. The impression is given that the lack of space and the many health-related needs are a serious detriment to the ability of the unit to offer successful degree programs.

This condition must be corrected. Overcrowding exists in many areas including faculty offices, the film/video studio, the electronic media area, art history, lecture spaces, M.F.A. studios, and the Visual Resources Center. The physical location of Graphicstudio is also a major concern. Ventilation problems are present in photography, printmaking, and ceramics.

Photography has received University funding to eliminate the ventilation problem. Equipment within the Department is old, nonexistent or poorly maintained. Notable examples are the 30 year old ceramic kilns, the broken departmental compressor system, the lack of casting facilities and computers so old that the manufacturer is out of business. Studio lighting is an embarrassment.

The Department's operating and equipment budgets have not kept pace with needs and the self-study reports an actual decrease. Materials fees are used by the unit and they are of great assistance. The amount charged, however, does not cover the actual cost of the materials used. This fee level should be raised.

The Contemporary Art Museum and Graphicstudio share similar situations. The operating budget of the museum is far below the national norm for an institution of that size and caliber.

The library holdings meet the national norm for visual arts programs offering progressional degree tracks.

In summary, one of the most respected areas in one of the fastest growing institutions in the State University System is unprepared to deal with enrollment pressures, safety concerns, program demands and curriculum excellence due to the lack of physical facilities and operating funds. Added to this observation is the fiscal condition of the Contemporary Art Museum and Graphicstudio. In the case of the museum, additional funding support may be necessary for accreditation by the American Association of Museums. Swift and immediate action must be taken by the institution to save the visual arts at USF.

V. Response to Previous Program Review Recommendations

Through a complete and exhaustive self-study, it was possible to learn a great deal about

the Art Department. In addition, a great deal of information was provided as to why the last BOR recommendations were not fully addressed. These exist in replacing equipment, the maintenance of facilities, and adding one FTE position in art history. This review is appreciated. However, the fact remains that the recommendations have not been met and as a result the visual arts unit is currently in serious difficulty.

VI. Strengths, Needs and Recommendations

The Art Department enjoys excellent leadership, a professional faculty and support from the Dean of the College. Degrees offered by the unit are well-structured, current, and complete. Necessary contact hour loads for studio credit are in the process of being corrected. Proper advising exists for art students and student retention is a true strength. Numerous educational opportunities exist for the students both in and out of the classroom. Outreach programs are impressive and strong. Both the Contemporary Art Museum and Graphicstudio are tremendous assets to the Art Department. Library holdings meet the national norm for support of a professional degree offering in the visual arts.

The needs are also the recommendations for the unit. For clarity, they will be presented in outline form. They are as follows:

1. The University's lack of progress on the last BOR recommendations is regrettable. Immediate action must be taken on these issues.
2. Facilities require more instructional space, safety considerations and office space.
3. Inadequate operating and equipment budgets for the Art Department, the Contemporary Art Museum and Graphicstudio are limiting these programs.

4. The art education program should be combined with the Art Department for greater purpose, direction and help.

5. If the Department desires national accreditation, it should be fully supported by the institution. Accreditation can provide necessary information on problems and concerns such as studio contact hour needs, safety situations, placement of art education, staffing, etc.

6. Faculty salaries are low and below the national average. They should be reviewed and raised.

THEATRE DEPARTMENT

I. Program

This complex, metropolitan university, by statement of the importance of arts in its mission and by evidence of its support, has encouraged the development of an excellent, diversified, and innovative program. It is now serving 120-135 majors and a host of non-majors. If the integrity of the program is to be retained, however, maintenance of the quality, as well as room for growth envisioned, needs to be accompanied by stepped-up provisions for additional faculty, staff, renovations of facilities, and adequate funding. The Department offers a balanced program with properly sequenced courses on 4 tracks (Performance, Design, Theatre Arts, and Theatre Education) leading to the B.A. degree. Several innovative features of the program, i.e. Honors (1985); BRIT - work with British guest artists (1991); and Middlesex U. - London student/faculty exchange (1993), illustrate the breadth and currency of the program and the broad vision of its leadership. With NCATE and original NAST approval (1989), the B.A. program presents no difficulties that need to be resolved except those experienced by staffing in the Theatre Education track. The B.F.A. is still on hold and the M.F.A., envisioned for playwriting, is contingent upon the University's meeting of specific recommendations inherent in the request for re-accreditation by NAST -- now pending. The Chair and design technical staff must be commended for the exemplary proposal for a 3-year plan to address critical needs in the Department and College production area. Their "desire to bring this vigorous undergraduate program up to national averages in terms of academic support" is necessary "to bolster an endangered reputation in providing top choice undergraduate theatre education." The satisfactory community college articulation, excellent use of advisory boards in addressing departmental affairs and unique and visionary linkages with community/college groups all

contribute to an excellent program. The Department also addresses the need for diversity in both its academic and production components of the program.

II. Students

Any entering freshman who meets the University requirements can become a theatre major if, after completion of core requirements, s/he passes auditions into each class and satisfies class and production work at each level. Transfers must pass upper level auditions or portfolio reviews and subsequent class auditions. This process, while exerting considerable control, seems to be effective in attracting good majors, guaranteeing high graduation rates and excellent graduate placement. It is aided by careful advising and faculty mentoring. Students bond, and learn and practice their skills through such organizations as a chapter of USITT and the Theatre Production Board, which is A&S funded. There is a genuine effort to recruit and retain minority students and, despite far too limited scholarships and work-study opportunities, the Department has an admirable record of fairness of distribution of aid. Funding for financial aid remains one of the Department's top priorities in order to recruit and serve more high quality students.

III. Faculty

14 full-time faculty (1 black and 13 white), most at the rank of Professor or Associate Professor, and 5 adjuncts provide positive direction for an enterprising Department. The Department is effectively administered by a Chair who has been in the position for 2 years, has a superb grasp on current needs of the area, and is actively engaged in turning visions for its future growth into reality. Two major endowments provide extraordinary resources for guest artists who bring additional excitement to the faculty and program. A supportive Assistant Chair and a small staff assist the Chair in his many duties, but additional personnel and greater clarity of

specific duties could lead to increased productivity and effectiveness. The faculty provide quality undergraduate education while exhibiting a balance of research, teaching, and service appropriate for a research institution. Despite the demoralizing fact that salaries rank in the 15th percentile nationally, faculty remain very active in the Tampa Bay area, serving as consultants, directors/designers, adjudicators, ACTF participants, etc. Internal linkages with several departments, colleges, and institutes in the University keep the theatre in the center of many University activities. After a year of zero budget for travel and development, the faculty and chair reallocated funds in an effort to overcome the demoralizing effects of cuts in funding.

IV. Facilities and Resources

Classroom, rehearsal, and performance facilities for the Department are very good in size and number. The enrollment explosion at the University and severe budget reductions in the past 5 years have created insurmountable obstacles to maintaining the production and classroom equipment at safe and secure levels. The Theatre Department administers the College Production Area, which helps to supervise and staff non-theatre events in two of the theatre spaces shared with Dance, Art, Music, and other University and outside organizations. The resources of the Department, because of its production capabilities, are being strained to the breaking point at times to fulfill all the demands. A USPS full-time, 12 month stage steward must be hired before serious damage to the facilities/equipment and to faculty morale occurs. Space, from office to specialized classrooms to student commons room, is available, but its efficient use is complicated by inadequate lighting and insufficient funding to bring it up to ADA/safe standards. Details provided for library holdings suggest adequacy for fulfillment of the Department's mission and that improvement is underway.

V. Further Responses to Previous Recommendations

1. No action has been taken on the hiring of 2 additional positions -- one in the teaching of technical theatre and one in the technical maintenance of theatres.
2. Some action has been taken on facility renovations: asbestos removal, lighting equipment installation, ventilation system improvement, installation of curtains/tracking in TAR 120 and 130, and work on TAT-Th.I improvements.
3. No elevator has been installed in the two-story structure with classrooms.
4. The winch system is not in place in Theatre II; a decision has not been made to restore basement area for the Theatre Department.
5. Maintenance of equipment in Theatre II is not in place.
6. Negative action occurred on Rec. #3 (cash funding); there has been reduction by 41% since 1989. Much of the basic production, laboratory, and classroom equipment has become obsolete or unsafe.

VI. Recommendations

1. Immediate funding needs to be provided by State/University for maintenance of equipment and facilities and for bringing them up to safety, ADA, and security standards.
2. Because Theatre must service all performance needs of other arts/organizations:
    a. The request for a Stage Steward should be placed with the College Production Service (Dean) rather than at the departmental level.
    b. A production facilitator with skills in costuming should be funded from an A & P line by the College.
3. The technical area needs to be strengthened by the hiring of faculty with expertise in teaching and practicum in tech theatre.

4. If USF is to establish a niche for itself with an M.F.A. in playwriting including multicultural programming, as envisioned, a faculty member with expertise in this area must be hired. This innovative idea will connect with the diverse, urban community, broaden the concept of writing for the stage, and discover new writers. Highly successful productions of RACE and GHETTO greatly encourage the implementation of this recommendation.

5. Urgent renovations, including elevator in TAR, must be completed with all deliberate speed.

6. While small fees are to be collected from students beginning Spring semester 1996, the financial situation remains crucial and some action must be taken to reverse the erosion of the budget and the ramifications of this action.

DANCE

I. Program

The Dance Department at the University of South Florida (USF) is located in the College of Fine Arts. The Department presently offers a B.A. in Performance with an emphasis in either Ballet or Modern Dance and a B.A. in Dance with an emphasis in Dance Education. Together, these programs fulfill the Department's mission to prepare performers, choreographers, and teachers of dance.

The programs are based on a 4-year core curriculum leading to specializations in either performance or education at the upper division. 120 credits are required for graduation. 44 credit hours are taken in the major area and an additional 6 credits in fine arts and theatre are required as part of the 21 credit hours of electives. Performance and the production of new work are central to the program and the curriculum has been thoughtfully shaped to include experiences in a range of styles in the Ballet and Modern Dance Technique areas. The curriculum framework and the progression of dance theory and creative studies courses cultivates skills and sensibilities for creative and research pursuits. Course work is also strengthened by the many opportunities afforded students to connect with professional artists on campus or through workshops, festivals, and masterclasses..

The commitment to teacher preparation is equally strong and plans are underway to change the present Dance Education track to a Bachelor in Dance Education. The Department chair provides excellent leadership in this area and the proposed curriculum has been successfully reviewed by the National Council for Accreditation of Teacher Education (NCATE).

The Department is well connected to its community and sponsors or hosts many projects and events which benefit the Tampa and state-wide dance communities.

The Department is in the process of seeking accreditation from the National Association of Schools of Dance (NASD).

II. Students

The Dance Department has experienced enormous growth, from 37 majors in 1991 to 74 in 1995-96. If this enrollment trend continues, the size of individual classes will become an issue for concern. As in most dance programs, the student body is overwhelmingly female (90%), with 10% of the Spring, 1995 students coming from minority groups.

In addition to the admission standards set by the University, a Level III proficiency level in either Ballet or Modern Dance is required for acceptance into the major programs. Academic advisement is centralized, the responsibility of a full-time faculty member on a nine-month contract for whom advisement is a 50% assignment. Individual counseling and support is provided by the Chair, a faculty mentoring program, and a big brother/sister program that pairs upper classmen with incoming students.

Through several student organizations and participation in national dance festivals, students are encouraged to undertake self-directed and adjudicated projects.

III. Faculty

During 1994-95, there were 7 full-time faculty and 2 visiting artists (one for only one semester), supplemented by 6 adjuncts.

There is an admirable number of male faculty (4 full-time and 1 adjunct). 6% of the total faculty come from minority backgrounds.

Faculty are deeply involved in choreographic as well as research projects that culminate in performance and publication. An endowed chair for dance and theatre has funded the residencies and commissions of outstanding dance artists who provide admirable connections to all aspects of the field and enrich the professional lives of faculty and students alike. By prioritizing funding for accompanists and adjunct faculty within the departmental budget, support for faculty development has been sacrificed and is long overdue.

The present Chair, an associate professor without tenure, has been with the Department since 1991. He oversees all aspects of the program while continuing to teach and serve as artistic director/producer of faculty/guest artist concerts. His particular expertise in dance education is a great asset in the development and growth of the Dance Education K-12 program.

IV. Facilities and Resources

The Dance Department at USF is located in an exceptional dance facility which was designed to accommodate growth of the program.

Overall, the quality of the physical facilities seems outstanding with a few exceptions, but the arrival of the Dance Education program has placed additional demands on space and resources, and the construction of a 4th floor (which would add a 4th dance studio and classroom space) is already needed.

The program utilizes the dance collection of the USF library as well as a collection located in the Department. The periodical collections have been identified as a priority and acquisitions of journals and books should reflect the new areas of the curriculum.

The video collection is well documented and a computer access file to the video collection is being planned.

A secretary and fiscal assistant are assigned to the program and musicians are employed to accompany dance technique classes but four faculty and the Department chair do not have computers.

V. Response to Previous BOR Recommendations

1. "Hire an additional faculty member."

Response: The need to hire a technical theatre person and one faculty person with expertise in history and theory area remains.

2. "Provide additional funds for production costs, scholarships, and tours."

Response: The operations budget has been reduced by $13,000, thereby providing no additional support for these areas.

VI. Strengths, Needs and Recommendations

The dance programs at USF are well conceived and supported within the College of Fine Arts. The equal emphasis on Ballet and Modern Dance and the strength of the Dance Education component distinguish the program from other departments in the state system. The depth and quality of the curriculum, facilities, faculty, and other resources suggest that the Department is well positioned for the new programs it has planned if adequate resources are allocated. Recommendations are as follows:

1. The size of dance classes should be controlled by affording majors priority in registration and placing caps on class size.
2. The Dance Department and College of Fine Arts should examine admission procedures with regard to current program capacity and commitment to future growth.

3. The target enrollment for the Bachelor in Dance Education needs to be quantified in view of present resources; creative solutions to internship/mentoring experiences need to be developed.
4. The pursuit of NASD Accreditation should continue.
5. The Department and College should consider requiring students to take Anatomy in fulfillment of the 36 credit general education requirement in order to offer a Kinesiology course through the Dance Department.
6. The faculty advisor position should be expanded from 9 months to 12.
7. One position in the area of technical theatre production is needed.
8. One faculty position in the area of dance history and theory is needed.
9. One faculty position in the area of dance education is needed.
10. Library funding should be increased to upgrade periodicals and computerize the dance video collection.
11. Funds should be allocated to equalize faculty salaries, and for faculty development and computer equipment.
12. A plan for the acquisition of additional space for a studio, classroom, and faculty offices should be developed.
13. Additional funds should be provided for production costs, scholarships, and tours.

FLORIDA ATLANTIC UNIVERSITY

DEPARTMENT OF MUSIC

I. Program

Currently the Bachelor of Music programs are offered on two campuses. It would seem prudent to reorganize the program so that the B.M. would be offered at the Boca Raton campus and a B.A. could be offered at Davie. This would allow for the concentration of faculty and resources appropriate to the degrees. Music requirements seem to have been reduced and, thus, it is recommended that its theory program be reinstated to four semesters with Form and Analysis as an upper division offering.

The Department currently offers a Master of Arts in Teaching but its description is not in keeping with standard practice for the degree. It would seem that the degree designation should be changed and the curriculum revised to be designated a Master of Arts in Music as described in the self-study. It also seems that the use of the title, "Conservatory," is confusing terminology. Consideration should be given to a more appropriate title for a pre-collegiate program in keeping with standard practice.

II. Students

Currently, 85% of the undergraduate music majors are community college transfers. Many have difficulty in the transferability of their course work and are in need of remedial instruction. Since the Department is now allowed to offer lower division programs, it should be more aggressive in seeking to increase the percentage of directly admitted lower division students.

III. Faculty

The ten full-time faculty carry heavy workloads which will become more impacted as the undergraduate programs develop. Thus, the Department is heavily dependent upon adjunct faculty but it has the advantage of being able to hire well qualified faculty from its large urban area. The Eminent Scholar Chair also enriches the program.

IV. Facilities and Resources

The Department of Music should be assured of appropriate space to meet the needs of their program in the planned renovation of the humanities building. The Department is also in need of adequate budgeting for equipment. Currently, many of the new equipment purchases have been financed through privately funded initiatives. This is not an adequate way to provide stability for a program of purchase, repair, and replacement of equipment.

Library holdings need to be developed, particularly in support of a M.A. program and it seems that the employment of a professional music librarian to develop the collection is long overdue.

V. Response to Previous Review

It is encouraging to note that the B.F.A. degree has been changed to a B.M. and that the M.A.T. will be converted to a M.A. as appropriate to the rationale provided in the self-study. As noted above, the funds for maintenance in support of equipment have not been addressed. Rental charges for the University theater have been discontinued.

VI. Strengths, Needs and Recommendations

The Department of Music has begun to implement measures for assuring the

strengthening of its programs. However, both administration and faculty need to continue initiatives to identify programs which can excel through quality instruction and support; in light of this, the following recommendations should be given serious attention:

1. Appropriate space should be assured in the planned renovation of the humanities building.
2. Library holdings and staff support should be increased.
3. An appropriate budget should be provided for the purchase, repair, and replacement of equipment.
4. The Department should give consideration to the possibility of relocating the Bachelor of Music program to the Boca Raton campus and offering a B.A. in music at the Davie campus.

VISUAL ARTS

I. Program

The Art Department at Florida Atlantic University offers a Bachelor of Fine Arts degree in studio art. It is properly sequenced and contains the appropriate number of credit hours. The visual arts unit will not be seeking an exception to the 120 credit hours toward degree rule for this program. The degree is not accredited by the National Association of Schools of Art and Design. Additionally, studio art classes meet either 4.5 contact hours for 3 hours of course credit or 6 contact hours for 4 hours of course credit. This is below the national norm of 6 contact hours for 3 hours of course credit. Graphic Design is one of six possible tracks in the program and this concentration is well positioned in the SUS. The Bachelor of Arts in Art (concentration Art History) is also well-organized and appropriate for the discipline. No request for an exception to the 120 hours rule is made for this curriculum. The B.A. suffers from the same two weaknesses mentioned in the B.F.A. description. The Department of Art also offers a B.F.A. with Teacher Certification. It is a strong and acceptable program although it too suffers from the necessary contact hours in studio classes and the lack of NASAD accreditation. It is, however, housed within the visual arts unit and this is viewed as very positive for the education of its students. The Department will request an exception to the 120 hour rule for this program. The total number of hours needed to complete the degree is 150 credit hours. Of those requirements, 30 credit hours are necessary for teacher education. In this study, it was determined that the B.F.A. in studio art with teacher certification is a very strong educational degree and one that appears to embrace the current philosophy in the educational reform movement. Therefore, it is recommended that this exception be granted.

Finally, the Art Department offers a Master of Arts in Teaching degree. The curriculum contains 38 credit hours. This is a strong curriculum with the exception of graduate level art education coursework. Normally, in a degree of this nature, a minimum of nine semester hours of graduate level art education courses taught by art education faculty is expected. It is recommended that this requirement be introduced and the number of hours in the area of concentration increased by 3 credit hours. It also is not accredited by NASAD.

II. Students

From the video tape supplied by the institution, a limited sampling of student work was visible. The quality of projects appeared to be quite good and the level of technical skill exhibited by the students was impressive.

Four departmental scholarships are available each year. Although there is no portfolio review required for admission into the major, all students must take a senior seminar. This is a helpful and necessary activity for mentoring the Department's majors.

The visual arts unit does not have exit interviews, alumni surveys, or formal tracking of its majors. These are important advising steps and the unit would be well served to put these activities in place. All students do, however, have a major advisor to review and assist them in completing their program of study.

The Art Department reports that it has a successful articulation agreement with regional community colleges. If general entrance requirements are not met then a faculty portfolio review will take place for admission into the major. This is an appropriate process.

The art majors have access to two student groups. One exists in ceramics (the Potters Guild) and there is a general Student Art Society. The visual arts unit is encouraged to continue and enhance these opportunities.

III. Faculty

Clearly, a major strength of the Department rests in the faculty. They are effective teachers and have the appropriate degrees for the subjects they teach. Moreover, these professors are recognized through student evaluations as providing a very high level of instruction. In reviewing the faculty section of the institution's self-study, it was most apparent that the art faculty are also active in research, creative events, and scholarship. Of additional note is the capable leadership provided by the various administrators at each campus and the high level of support provided by the upper administration. These are substantial strengths.

Faculty salaries are, by and large, low. This is most evident at the assistant professor and professor ranks. Correction and review is necessary in this area.

In the academic year, 17% of the courses taught in the Department were by adjunct faculty. This is a high figure and it is recommended that the unit continue to review this situation. A more acceptable range is 5% to 10%. Additionally, adjunct faculty should be employed for program enhancement not for the main avenue of instruction. These adjunct figures point to a need for more full-time faculty positions in studio, art history, and graphic design. The lack of necessary faculty holds the visual arts unit back in its request for new degree programs. If FAU is serious about an M.F.A. degree then those new lines must be put into place.

IV. Facilities and Resources

The University has supported the Art Department with a wonderful new visual arts building. Many of the safety concerns mentioned in the last BOR review have been corrected as a result of this construction. Added to this facility has been the dramatic improvement in studio equipment.

The operational budget of the Art Department was described in the self-study as "inadequate." This support needs to be increased although the Department, College, and University have been extremely active in private fundraising. This has resulted in the very impressive Schmidt Endowment for the Arts. A tremendous window of opportunity exists for all the arts at Florida Atlantic University due to this generous gift. It must be mentioned, however, that these private funds should not be substituted for the basic operating funding needed by the visual arts unit. Special care must be taken by the upper administration to provide proper fiscal support and not use the endowment monies for day to day instructional needs.

To that end, material fees have been put into place in several classes. This has been shown to be helpful. All studio classes should have lab/material fees required as soon as possible. The library holdings for the institution do not support the academic mission of the Art Department. The institutional self-study lists 7,416 volumes in the main collection of the program title and 2,401 volumes in the reference collection. Normally, a library serving an institution with a B.F.A. undergraduate degree should contain no fewer than 10,000 volumes on art and design and 50 periodicals. This is a national norm. Added to this concern is the fact that the unit offers a graduate degree in art education.

Although no figures on the Art Department's slide collection were provided in the program review, a current national norm for a B.F.A. program is a collection of 30,000 slides. The Department's collection must be measured in this light. Furthermore, it must be noted that a small grant ($8,000) was received to improve the collection and this is viewed as proactive and healthy in an area of some concern. These library holdings are determined to be weaknesses in the degree offerings and will seriously limit the Art Department's request to offer new and advanced degree programs.

V. Responses to the Previous Program Review Recommendations

The Art Department at Florida Atlantic University has taken significant steps in addressing concerns raised in the last BOR Program review.

In particular, situations regarding the Art Department and Art Gallery have been resolved, facilities have been dramatically improved, and equipment added.

The operational budget needs have not been met but a sizable endowment was secured. Nevertheless, reasonable programmatic needs must be addressed in future budgetary considerations.

VI. Strengths, Needs and Recommendations

The Art Department faculty and departmental leadership must be viewed as program strengths. These caring individuals have worked long and hard to advance their program and educate their students. Added to this statement is a supportive administration and related personnel. Clearly, a team effort is at work at FAU. This is very true in the B.F.A. Graphic Design concentration.

The Department directs its art education degrees and this fact is significant in the success of the offering.

Students are provided with a major advisor and there are clear articulation arrangements in place with community colleges in the region.

The Department is blessed with new, safe facilities and a sizable endowment to support special projects. This is a wonderful opportunity and all the visual arts personnel seem ready and eager to embrace the potential.

There still exist many needs in the unit and for clarity these will be listed in outline form. The institution should also see this list as recommendations for future action. They are:

1. The contact hours for studio classes should meet the national norm of 6 contact hours per week for 3 credit hours.
2. The MAT degree needs 3 credit hours in art education coursework.
3. The Department should conduct exit interviews, alumni surveys and tracking of its majors.
4. Faculty salaries are low and should be raised.
5. The number of adjunct faculty employed by the visual arts unit is too high. More full-time faculty positions need to be provided for the Department.
6. Material fees should be used in all studio art classes and these funds should be used to assist the departmental operating budget.
7. The library holdings in art and design volumes are too few to support a professional undergraduate degree and a master's degree in art education.
8. No new programs in the visual arts should be considered at this time until the necessary infrastructure is first provided (i.e. library, faculty and budget).
9. The University should provide additional operating funds from the state to assist the Department in strengthening its offerings, faculty and equipment.

THEATRE DEPARTMENT

I. Program

All degree programs (B.A., B.F.A., M.F.A.) in the Department have been under revision and re-evaluation since the last BOR Review and, after consulting other model programs and scholars, a working plan has been devised for phased implementation over the next 3 years. The move to a new center, the Schmidt Center for the Arts and Humanities, partly motivated this re-evaluation and student needs and goals were the basis for program adjustments and changes. Most of the changes will clearly bring positive results, i.e. delineation of B.A. and B.F.A. programs, clearer identification and separation of track requirements in all degrees, increase in production experiences for students/faculty, and more appropriate sequencing. However, as stated, the goals tend to favor the B.F.A. and services to non-majors over the B.A. and could lead to a B.A. of less quality than desired. Also, the implementation of a B.A. in Dance and an integrated track in playwriting warrants careful scrutiny while the program is still struggling to overcome severe budgetary cuts, state restrictions, and the loss of ORTA and the Summer Repertory Theatre after 20 years. The 16 month closure of the Mainstage Theatre during construction of the new Schmidt Center has led to the total loss of the Department's production subscription base. If the Department is to regain/retain its creditable reputation and quality of the past, immediate steps must be taken to provide adequate financial support for the program.

II. Students

Admission standards for FAU students, though becoming more flexible, remain higher than for some other state institutions. The B.F.A. program attracts the largest number of students while students seem to shy away from the B.A. program because of its lack of identity. This may

be an implication for FAU, as well as for other institutions, that needs further exploration/ discussion. The M.F.A. program's positive reputation and its competitive stance in the national market account for its attraction to out-of-state students. As the only graduate program in theatre servicing the entire South Florida area and the growing interest by students in the entertainment industry, increased enrollment seems inevitable. Developing programs at other state universities may soon affect this growth, however; this is an area that needs cooperative examination. Auditions, portfolios and interviews are used to screen students accepted into the B.F.A. and M.F.A. programs, and once admitted, retention of students is exceptional. Students are pleased with the reasonable size, relatively low student-faculty ratio, numerous stage/production opportunities, and participation in the Eminent Scholar programs--all definite pluses for the Department. The program has an excellent record for job and graduate school placement for its graduates which attests to the quality of the training students receive in the Department.

III. Faculty

8 full-time and 1 visiting faculty with diverse specialities in theatre teach the courses for majors and handle the production activities, while the use of adjunct faculty is kept at a minimum (3/4 courses a year). Faculty supervise graduate student teachers in beginning level courses in performance and theatre appreciation, for which the demand is growing. Because the tenure of Eminent Scholars as used by the Department is usually short, concentrated periods, as valuable as they are to the academic and artistic life of the College, the Department cannot build semester-long courses around this outstanding faculty. Each faculty member is working at full capacity and with the expansion of courses under the program revisions, more faculty lines are needed; it is alarming that no new faculty lines have been granted in theatre in over 20 years--despite BOR recommendations. With a new Center, redesigned programs, a new Dean of the College, etc.,

now is the time to invest in the growth of the program. Faculty, in spite of their obviously full teaching/work loads, have admirable records of creative activity and service within the Department, College, and University as well as with linkages outside the University. A commendable and logical system for allowing release time for mainstage productions without the loss of FTE's is in place and serves as a boost to faculty morale.

IV. Facilities and Resources

Facilities and resources are caught in a period of transition as the move from the old building to the new Schmidt Center and the renovation of the old building takes place. This has advantages and disadvantages for the program. While the move is welcomed by the faculty/staff and students, much uncertainty about space still exists, making planning difficult. Clearly both the old and new facilities are needed to maintain the quality of the program; classroom and rehearsal spaces are especially crucial as both the current and the new spaces must be shared by others. The same mixed blessings can be seen in equipment, resources, and staffing as the new facility has been only partially equipped and staff positions lost because of budget cuts or loss of soft money support. The loss of communication between administration/chair in the new building and faculty now in the old (with uncertainty of location during renovation) does not lift faculty morale or encourage bonding. One might assume that with the move to an exciting new facility all space problems would be resolved, but this is not true.

V. Responses to Previous BOR Review Recommendations

1. Very little has been done to maintain permanent equipment to date, but there is an assumption that with renovation of the Arts/Humanities Building these needs will be addressed; so far only the new fire curtain and sound system have been installed.

2. There was a slight increase in the operational budget between 1991 and 1995, but loss of total funding ($25,000.00 in OPS) for the Summer Repertory Theatre, and the lab for B.F.A. and M.F.A. programs, as well as program cancellation, flies in opposition to BOR program reviews intent and recommendations.

3. The closing of the Mainstage Theatre for two seasons removed the box-office as a source of funding. The problem was resolved by default, but raises its ugly head again with the assumption of a full production schedule in the new facility.

VI. Recommendations

1. A new spirit of cooperation needs to be forged between Department and University, and financial arrangements once in existence must be renewed.

2. Uncertainties and frustrations resulting from changes in the "cast of characters" at the top administration level need to be eased in order to maintain good faculty morale.

3. The reopening of Summer Theatre is needed to assure the continuing quality of the graduate program and of instruction and practicum.

4. The technical program needs strengthening; the recent of hiring a young tech director is a step forward.

5. The desire for obtaining a NAST consultant should be followed through as soon as possible.

6. Special fees and the more flexible use of fees as a source of funding must be approved and implemented immediately.

7. More effective methods of recruiting minority faculty and students must be encouraged and implemented.

UNIVERSITY OF WEST FLORIDA

DEPARTMENT OF MUSIC

I. Program

The Department's offerings are primarily liberal arts oriented under the rubric of a Bachelor of Arts in Performance and Music Education. The program's interest in pursuing a Master of Arts in Music is premature until present programs are properly supported. The Department provides appropriate offerings for non-majors in both academic and performance courses, as well as supports growing community participation.

The stature of the program has been severely compromised since music lost its departmental status, having been combined with art and theater as a single Department of Fine and Performing Arts. The data show that the music courses have enjoyed a steady increase in student credit hours over the last several academic years in spite of the lack of appropriate support.

II. Students

Music majors now total 52 with the potential for significant increases if support in the critical areas of recruiting and scholarships can be provided. However, student credit hours generated indicate that there has been a considerable growth particularly by non-music majors. The criteria for the admission of music majors is appropriate by national standards and is assisted by a continuing articulation effort with community colleges in the region.

III. Faculty

The program now has a minimum number of faculty for the academic offerings currently in place. It is essential, however, that the vacancy which will be created by the impending retirement of one of the program's five full-time faculty be filled with a full-time appointment. The heavy dependence upon adjunct faculty compromises both long-range planning and the stability of programs. Faculty are appropriately qualified for their responsibilities, but are also required to teach in their second and third areas of specialization.

IV. Facilities and Resources

Since the last BOR review, the arts were relocated into a new facility which provides public performance spaces but inadequate academic space. In addition, the departments housed in this building must add to their responsibilities the administration of the facilities as well. The University has not supported the facility or the Music Department with adequate equipment or staff.

A planned budget for the purchase, replacement and repair of equipment is essential for the maintenance of the academic and performance programs. The Music Department needs the ability to charge fees that can be accumulated towards the purchase of instruments such as pianos and computers on an ongoing basis.

Library holdings for these programs are adequate but budgetary support for collections and acquisition is less than adequate for contemplating a graduate program.

An important area of support for developing a quality program is scholarship development/enhancement, in order to support a successful recruiting program with reciprocal out-of-state fee waivers for students from Alabama (a state which, in turn, offers Florida students such waivers).

V. Response to Previous Program Review

The self-study indicates that there has been only a minimal response to the recommendations of the previous review (see 1990 program review, page 15). On the whole, the areas of concern have not been addressed appropriately. These areas still remain critical to the quality of the programs being offered.

VI. Strengths, Needs and Recommendations

The Music Program can no longer be neglected. It is time for the University to decide if it wants a music major program or not. As it is, the present situation is unfair to both the faculty and the students. Faculty and staff have shown their dedication to the program by taking on excessively heavy workloads. A viable music program can be put into place only if the University commits the proper level of support to the program. Recommendations for this program are as follows:

1. Maintain a minimum full-time faculty of 5-6 and provide adequate funding for adjunct support for the various areas of specialization needed.
2. Provide a scholarship program that will support an active recruiting effort, including out-of-state waivers for qualified students.
3. Develop a fee system that can be used to augment a less than adequate equipment and technology budget from the University.
4. Provide appropriate academic space and support for music courses and performing ensembles.
5. Provide immediate and long-range budget plans for equipment purchase, repair and replacement.

VISUAL ARTS

I. Program

Improvements since the last Board of Regents review have strengthened the visual arts curriculum at the University of West Florida. The B.F.A. degree is properly sequenced and appropriate to the discipline. The Department of Art is requesting an exception to the 120 credit hour regulation. The Art Department is asking for 127 total hours. The request appears reasonable. Studio classes within the degree only meet for 5 ½ hours per week for 3 hours credit. This does not meet the national norm of 6 contact hours. The degree is not accredited by the National Association of Schools of Art and Design. Both of these factors must be viewed as weaknesses in the otherwise strong curriculum.

The B.A. in Studio-Art History Track degree is also well structured with necessary sequencing of courses. It suffers as well from the two aforementioned weaknesses. An exception to the 120 credit hour rule is not requested.

The B.A. in Studio-Art Education Track degree is an effective program. Direction for the program is housed within the Department of Art and the College of Education assists with classes. It is accredited by NCATE but not by NASAD. Once again, the number of contact hours in studio classes is less than the national norm and this can be problematic for the students. No exception to the 120 hour rule has been requested.

The Department has dropped its graphic design track. This action was realistic given the current level of resources.

The Art Department should see an increased number of total credit hours because of the new 36 credit hours requirement in general education. This new restructuring has resulted in 3

BEST COPY AVAILABLE

credit hours of required coursework in the visual and performing arts. This new direction is viewed as a potential strength and helpful to the program.

II. Students

The opportunity to view student artwork in the video tape provided by the institution revealed competent projects and strong technical considerations. In articulation arrangements with several regional community colleges in the region, the University has been extremely successful in scheduling seamless 2+2 programs for students transferring into the program. Moreover, this interaction includes extremely strong counseling by the UWF Art Department. Through effective leadership, the Art Department is looking toward sharing resources and teaching activities with local community colleges. This interaction is a tremendous strength and may be unique in the Florida State University System. The Board of Regents would be well advised to study this accomplishment. The Department is advised to secure retention data on its students and to respond to the recent survey of graduates conducted by the University. This information is necessary for understanding the health of the Department.

III. Faculty

The faculty in the Department of Art possess the necessary degrees in their fields. They are sound teachers with some Art History faculty receiving T.I.P. awards. Many have impressive research and creative activity accomplishments.

The Art Department has received two new positions since the last BOR review. They are still desirous of an additional position which could be justified on the basis of increased service activities for general education.

BEST COPY AVAILABLE

In its self-study, the art unit states concerns regarding faculty who are somewhat inactive in their artistic careers. The University must address this situation, whenever possible, by providing reasonable travel funds, development opportunities, technology education, and visiting artist funding.

The curriculum is partly staffed by adjunct faculty. These professionals are necessary for enhancing the qualifications of the existing staff. The current salary of $1,200 for a 3 credit hour course is far below the national norm. Furthermore, this salary range makes it difficult for the unit to retain qualified lecturers. It must be raised immediately to avoid a loss in quality instruction.

In general, most faculty salaries are below the national average for their rank.

Finally, the faculty of the Department have worked to clarify guidelines and standards for teaching, research, creative, and scholarly activities and service. This is an important achievement.

IV. Facilities and Resources

The self-study identifies the library holdings as "slim." The national norm, as suggested by the National Association of Schools of Art and Design, for professional B.F.A. programs calls for no fewer than 10,000 volumes on art, design and related areas and 50 periodicals on those topics. The institution should own a minimum of 30,000 slides. The University should measure its resources in the light of these figures.

The University of West Florida has provided the Art Department with an impressive new art center and new gallery. However, the building is already overcrowded with no storage facilities. Health and safety concerns still exist in printmaking and photography. Additionally, the Department Chair is forced to act as a building manager in maintaining, scheduling, and

renting the entire facility. In light of his other responsibilities, this assignment is an impossible burden. All of these aforementioned situations are viewed as facility weaknesses.

Many problems exist in Department funding. These are in the areas of faculty travel, out-of-state tuition waivers and scholarships, low faculty salaries, extremely low adjunct salaries, software needs, visiting artist funds, summer workshops, and maintenance. Foremost among these is University support for the Performing Arts Center. The complex must be given the health and safety upgrades, storage areas, and operating assistance it urgently needs.

Material fees are not charged in the studio classes although the Provost provided $13,000 last year in lieu of the charges. This situation must be reviewed and, if possible, reasonable fees should be charged to support the realistic and actual instructional costs.

The Department should be encouraged to explore creative ways of funding its visiting artist needs. One direction may be the use of development monies. Furthermore, to stay current in computer technology, it is almost a requirement to consider some leasing arrangement or technology fee.

V. Responses to Previous Program Review Recommendations

The Art Department at the University of West Florida has taken the previous BOR Program Review quite seriously. They have accomplished a great deal in the intervening period. These actions include budget enhancement, more faculty positions, improved advising, foundation program restructuring, gallery funding, and the rewriting and clarification of promotion and tenure standards.

Little to no improvement was seen in the Performing Arts Facility budget, scholarship funding, travel monies for the faculty, and faculty salaries.

As is no surprise, many of the current difficulties continue to rest with financial situations.

VI. Strengths, Weaknesses and Recommendations

The Department is blessed with strong leadership. With heavy teaching responsibilities, the Chair is quite active across campus, in the arts complex, with community colleges, and in FHEAN. Care must be taken not to burn out this capable administrator. Added to this benefit is a caring and supportive Dean that is concerned about the program. The art faculty are serious teachers and this attitude is reflected in their students' work. Although seriously crowded, the Performing Arts Center is a new structure and should provide many years of service to the unit.

The wonderful advising, mentoring and general articulation activities with the regional community colleges are a true asset and strength.

The listing of needs also serves as recommendations for the Art Department. They are:

1. Major weaknesses exist in operating funds. These needs include faculty travel, building maintenance, visiting artist funds, technology demands, and supplies. The unit requires proper financial support.
2. Faculty salaries are below the national average. Adjunct faculty salaries are among the lowest in the country.
3. Material fees should be employed at a realistic level.
4. The Department Head's job description should not include the responsibilities of a building manager.
5. Health, safety, and space issues in the new Performing Arts Center should be corrected.
6. Studio classes should meet for 6 contact hours per week for 3 hours of course credit as is the national norm.

7. The out-of-state scholarship level must be increased for the institution to stay competitive within the SUS.

THEATRE DEPARTMENT

I. Program

The program in theatre is based on a broad liberal arts concept leading to the B.A. degree major with provisions for those who plan to teach in the secondary school, and a formal minor for more limited study. The core curriculum offers very basic exposure to all of the areas of theatre from acting to management without "limited access." (The 3 basic prerequisite courses for majors are minimal.) Electives in special interest areas, especially playwriting, are available and encouraged although there is no detailed explanation of why such a highly specialized area as playwriting is emphasized. There are no immediate plans for seeking national accreditation, but re-thinking and revising will probably be necessary if and when accreditation is sought. The joint housing of all the arts in the new FA Building encourages interdisciplinary and cross-disciplinary activities and good relationships. Under exploration are tracks in Arts Administration with three cooperating departments and a plan for internships with local arts organizations--the latter to expand and improve community outreach and to recruit larger audiences for performances. The potential for all such efforts has only begun to be tapped because of limited personnel and funding. NEW VOICES, a new summer guest artist project, promises to pick up where the 13 year Playwrights' Repertory Festival ended in 1994. Use of Eminent Scholar funds and outreach efforts seem to be providing "shots in the arm" for a small, struggling, potentially serviceable Department which wisely has no plans for expanding its degree program at the moment.

II. Students

60% to 70% of the University's students are transfers from community colleges; there are

a small number of freshmen. Efforts to recruit students are greatly hampered by the out-of-state tuition issue, far too limited scholarships, and competition from contiguous states that attract Florida students to their colleges. Growth in enrollment is slow but regular with 20-30 majors at present. Perhaps publicity from the University's selection as "one of the best college buys in the South" (*U.S. News & World Report,* 10/3/94) will have a trickle-down effect for the Department. Graduation rates are up from 6 two years ago to a projected 11 in 1996. Because of this small number of graduates, there has been no formal method of keeping records of alumni although there is recognition of this need. Personal/individual contacts report graduates pursuing careers in several areas of entertainment, in graduate schools, teaching theatre or holding jobs in related fields. The small, committed faculty make more than their share of sacrifices in order to provide adequate services to students--services ranging from academic and personal counseling to training in auditions/portfolio preparation, personal coaching, and making graduate school referrals and recommendations. The Department, in collaboration with other arts, has succeeded in obtaining a required arts course for all students in the new general education requirements. While this minimum requirement is far from ideal, it is a step forward and needs commendation.

III. Faculty

A well-trained, qualified and tenured faculty of 3 full-time members teach about 37% of all courses, with adjuncts teaching about 38% and "super adjuncts" teaching 24%. The productivity of faculty and Chair and the quality of leadership, while obviously restricted by budget cuts, phased retirement problems, forced use of adjuncts and other suggested internal University problems, exceed expectations for this small, over-worked faculty. Faculty morale, energy, faith in their future, and even commitment to the program and to the University are bound to dim as conditions worsen and suspicions that theatre might not remain as a program

begin to be perceived/whispered on campus. A critical need for a technical faculty member to service the needs of the Fine Arts Building must be met immediately. Additional tenured faculty lines are needed to maintain the current level of coursework, to attract new students to the Department and to move the size and quality of instruction/productions toward NAST standards. While the Department is controlled by University hiring and other policies, greater efforts at faculty diversity and an increase in low salaries must be undertaken. The hiring of new faculty remains a high priority.

IV. Facilities and Resources

The strong support for the arts was substantiated in the construction of the new FAB; now this support desperately needs to be reinforced by the adequate staffing, equipping and maintenance of a building that is considered a magnet for the whole University. The new building has failed in several areas, from improperly handled acoustics to inappropriate space allocations. As constructed, it serves as a performance, not an academic, building. The absence of adequate classrooms, rehearsal space, and dance studios causes critical problems. When designed in 1970's, it had the potential for a state-of-the-arts facility but, when it opened in 1990, it was already out-dated. Monies for equipment in original plans have been withdrawn. No OCO funds have been budgeted for theatre in the last 5 years; transfers from expense money have been a major source of funding. A rather unusual arrangement with the Dean's Office provides the Department with a minimal $12,000 in advance that must be repaid every year from box-office receipts. While this is obviously welcomed, it gives the University and the Department a false sense of security. No lab fees are required although the costs of supplies and equipment for some classes continue to rise. The library budget can only provide a token representation of works needed to support the program and there have been severe cuts in some

BEST COPY AVAILABLE

areas of this budget. In addition to all of the above instances of funding problems, support staff are severely lacking and there is no way now for technology to get into the Department's planning at this time. As a matter of record regarding the current situation, because of budget constraints, the University has found it necessary to discontinue the OPS costumer position and to use outside funding sources for the OPS technical director position for the Center for Fine and Performing Arts.

V. Further Strengths, Needs and Responses to Previous Reviews

There is something sadly ironic about UWF's strengths and weaknesses: almost all of the Department's continuing needs grow out of what promises (or promised) to provide its greatest strengths, i.e.:

1. The move into the new Fine Arts Center with its excellent spaces for specialized production and support activities, which has been a disappointment. The building was never adequately equipped, sufficient resources were not provided, and it has not been made acoustically sound; thus, its potential cannot be realized and it cannot serve to improve the academic quality of the program.
2. The fact that Pensacola is an art-minded city and UWF is a well-known commodity should make an ideal marriage for a theatre program. However, audiences have to be shared, the strain between "town and gown" must be overcome and, because the majority of students commute, they must be convinced to return at night to the campus productions, which takes serious PR efforts, and thus imposes even more work on an already over-extended faculty/staff.
3. The practice of advancing funds by the University for the season's anticipated ticket sales, which offers some stability in planning, is problematic in that it also relieves the

University of the need to provide an adequate operating budget or permit lab or material fees. A similar kind of "false security" is undoubtedly offered by a committed staff that yearly serves the technical needs of over 150 events in the Center in order to protect the equipment and facility. Their effectiveness leads administrators to assume there is no need for hiring additional personnel.

VI. Recommendations

1. The University needs not only to recognize the value of the new Fine Arts Center to the University and community as a whole, but it must also publicly recognize the contributions of the theatre's technical staff that keeps the building in operation.
2. Additional staff and faculty lines must be immediately provided to relieve the overload of current personnel, especially in the technical area, and to rectify the inequities resulting from "phased retirement," excessive use of super adjuncts and severe budget cuts.
3. Problems resulting from cuts in cost allocation and from improper installation of acoustical panels in the Center must be corrected as soon as possible even if it takes major renovation funds from the State/University.
4. Provisions must be made to support and encourage the Department by restoring budget cuts and increasing financial support; the University cannot afford to neglect the theatre any longer if it plans to see the quality of the program improve and attract students.

UNIVERSITY OF CENTRAL FLORIDA

MOTION PICTURE TECHNOLOGY DIVISION

I. Program

Currently the program offered by the Motion Picture Technology Division is an upper division program, ending with a Bachelor of Arts degree. The faculty are considering a four year B.F.A. with more emphasis on the visual and graphic arts in the lower division. The film program is a part of the School of Communication and offers work in production, screen writing, and animation as appropriate to its location and the industry in and around the Walt Disney World Enterprise. Thus the program is directing its efforts more toward the area of animation to take advantage of the interdisciplinary offering with the Computer Science Department in simulation courses and the opportunity for internships within the Orlando community. Doing so also provides the program a unique niche within the state system. The program has a strong national advisory board which is helping to define curricula and evolving into a well articulated five-year strategic plan.

II. Students

The program does not lack for applicants. It enjoys a steadily increasing pool of highly qualified candidates.

III. Faculty

The program has a well-qualified faculty and an opportunity for adjunct support from the industry within its urban area. However, there is constant competition with the industry which

seeks to employ faculty members and can pay much higher wages than academia. Therefore, it is a continuing challenge to recruit and retain qualified faculty in these disciplines. This problem is somewhat ameliorated by the use of Visiting Artists to supplement adjunct and full-time faculty.

IV. Facilities and Resources

A new building is eminent and should provide additional space and more appropriate housing for these programs. There is an adequate library in support of the academic aspects of the program and many resources within the community. At the same time there is a constant need for increased funding to realize the potential of these programs that are so equipment-intensive, particularly since the technology is constantly changing.

V. Strengths, Needs and Recommendations

The University has obviously seen the need for supporting this particular motion picture technology and specifically the animation industry, which has developed significant presence in the Orlando area. To do so, the University will need to be continually aware of:

1. The need for appropriate funding, both for personnel and equipment.
2. The need of scholarship support and out-of-state waivers to continue to attract the most highly qualified students.
3. The need to develop interdisciplinary initiatives with computer science, art, theater and music.

DEPARTMENT OF MUSIC

I. Program

The University and the Music Department, in particular, have a well-defined mission for, first, developing their undergraduate programs, and then considering the addition of appropriate graduate programs. There is a strong interdisciplinary commitment which seems appropriate and an effective program of community interaction which has led to the identification of programs that emphasize the role of the arts in entertainment and which will support the University and state interests in this area. As identified throughout the self-study, the Music Department and the University have done a commendable job of identifying appropriate programs as a central focus for their academic mission.

II. Students

Admission standards are appropriate and are aided by effective articulation with community colleges in the area. As the quality of the program has increased, there has been a parallel increase in the number of inquiries and applications for admission.

III. Faculty

The Department of Music enjoys a well-qualified professional faculty, both as academicians and performers who are active within the state and nationally. One reason for the success of the programs is that they have taken advantage of the large entertainment industry in the metropolitan area.

IV. Facilities and Resources

The growth of the music programs have severely taxed the space available. Thus, additional facilities are required, and there is a need for the renovation of present facilities for sound isolation and for the purchase of new equipment. There is also a need for an appropriate budget for the purchase, repair and replacement of equipment as well as for laboratory fees that could be used on an ongoing basis to enhance and supplement the equipment budget. The University should provide a concert facility to appropriately showcase its performing activities.

It is reassuring to note that the library holdings meet all accreditation standards and should continue to be developed as a means of supporting the Department when it elects to develop graduate programs.

V. Responses to Previous Review

As stated in the self-study, the Department has been prudent in not offering graduate programs until its developing undergraduate programs are properly supported. It would seem that the University conscientiously responded to the recommendations made in the previous BOR review.

VI. Strengths, Needs and Recommendations

The University and its administration should be complimented on its support of the Music Department. The administration and faculty of the Department have responded by developing programs appropriate to its mission and location. There continue to be needs in the following areas:

1. An appropriate facility for concert presentations.
2. Increased financial support for the purchase, maintenance, and replacement of equipment.

3. Increased scholarship support and out-of-state waivers for highly qualified applicants.

VISUAL ARTS

I. Program

The Art Department offers a Bachelor of Arts in studio or an art history degree. The curriculum contains an appropriate number of credit hours. They are properly sequenced and available to the students. The B.A. will meet the 120 hours to degree requirement. It is not accredited by the National Association of Schools of Art and Design. Additionally, studio classes meet five contact hours per week for three hours of course credit. The national norm is six contact hours for three hours of credit. Both factors may be viewed as weaknesses in an otherwise strong program offering. The Bachelor of Fine Arts in studio degree is also available in the Department. It is an impressive curriculum with a variety of studio concentrations. The most popular of these is graphic design. Graphic design is a limited access program and the Department states in its self-study that since 1972 "more than fifty percent of the Department's students have selected and chosen graphic design as their concentration." Despite staffing and technology needs, graphic design remains both a strength and a mission of the program. The B.F.A. is not accredited by NASAD and studio classes only meet for five contact hours per week for three hours of credit. These concerns may be viewed as problematic for the art majors at the University of Central Florida. Nevertheless, the B.F.A. is a strong and current degree. The Department intends to ask for an exception to the 120 hours to degree requirement. The proposal requests 127 semester hours. This request appears logical and necessary in completing the Department's institutional mission.

The art education offering at the University of Central Florida is not housed within the Department of Art. Through personal interviews, it was discovered that the Department is still dealing with the solution of this issue. It is suggested that in future curriculum developments, the

institution encourage the Art Department to take a more active role in determining the direction of art education at UCF.

II. Students

In the impressive video tape provided by the art unit, it was possible to view a sampling of student work. The quality level was quite high with content as well as technical skills being evident in the examples shown.

The Department provides many opportunities for its students. Study day is a highly successful advising period for majors. Community College transfer work is accepted and a valuable manual was prepared by the Art Department. There is an important outreach activity scheduled each year in the National Scholastic Art Awards Competition. Amazing opportunities exist for internships with nationally and internationally known firms residing in the local community.

Student scholarships are available through portfolio review and numerous interactive events are scheduled with the Flying Horse Press, PAVE and CREAT projects. The Department should be complimented for providing these services for its students.

The graphic design concentration is qualified as a limited access program. Students are reviewed by portfolio in light of space availability. Since graphic design is both a mission statement and enrollment strength of the unit, the Art Department is advised to closely monitor these students, provide complete and timely information about the nature of the limited access requirement and strive to provide the necessary resources. Currently, student advising is viewed as a strength in the program. However, it appears clear that the graphic design concentration will be an area to watch and react to, especially in terms of student recruitment, advisement, admissions, and placement.

Finally, the Department is encouraged to establish a formal system of capturing information on and responses of its graduates. Alumni feedback will be essential for future planning.

III. Faculty

The Faculty of the Department of Art are active professionals and excellent teachers. They are a historical strength of the program. Many have national reputations. Needs in ceramic faculty and office staffing have been addressed.

The new Chair has provided excellent leadership and has seriously addressed many of the issues in the last BOR review. Of note are the excellent documents prepared for the PAVE Program, course rotations, the CREAT Program, TQM Team Proposal, Flying Horse Press as well as the direction of various exhibition opportunities and publications. Significantly, the current leadership in unit is providing opportunities for the Art Department to develop strong internal and external linkages. The institution would be well advised to provide the necessary management support to assist the Chair in strengthening the new directions and assisting him in organizing the Department.

A potential issue of discussion for the Board of Regents in the State University System may well be the responsibilities of a departmental chair. Clearly, the unit administrator at the University of Central Florida would benefit from guidance in legal issues, job description, mentoring and training, administrative rights, and the workings of the SUS. He does not appear to be totally unique in the SUS in the need for this assistance.

Faculty salaries are generally low compared to the national average. This is particularly true at the professor and assistant professor ranks. The pay rate for adjunct appointments ($1500 per course) is dangerously low and will present difficulties in recruiting and retaining well-

qualified lecturers. Replacement funding for faculty on sabbatical leave is low or non-existent. The institution and Department should strive to replace these individuals with artist/teachers of equal status and experience. A suggested avenue would be a visiting artist position that is the result of a national search.

IV. Facilities and Resources

The University provided a new Visual Arts Building for the Department in 1991. Although some difficulty continues to exist in scheduling and reassigning space, this is viewed as "growing pains" by the art unit. No major health and safety issues were identified. The Art Department is concerned, however, by problems that continue to surface in the Art Gallery. These include storage, climate control, and the sprinkler system. Additionally, the Art Department has serious needs in furniture, equipment, and student lockers, as well as a chronic fire alarm problem.

The University response to technology needs has been positive. A good deal of funding was received from the Provost for computers and the computer lab. However, technology is still identified as a serious need.

The departmental operating budget is somewhat low although the Chair is extremely active in fundraising and securing private support for Flying Horse Press and gallery exhibitions. The past situation regarding the William Jenkins endowment has been corrected.

Material fees were recently instituted. This will greatly assist the art unit in its instructional mission.

Funding for technical support should be increased and this includes secretarial assistance to help with the numerous (and apparently successful) outreach programs.

The library holdings are adequate for the size and nature of the art curriculum. The section on library resources, included in the self-study, was particularly informative.

V. Responses to Previous Program Review Recommendations

The Art Department at the University of Central Florida successfully reacted to the previous BOR review. All issues were dealt with in some degree. Of significance were the leadership issues, ceramics issue, and the Community Arts Project direction. The Department should be complimented for its efforts. Less successful were the institutional concerns. Although progress was made in most areas, the issue of funding laboratories and increasing the number of computers in the unit still needs addressing.

VI. Strengths, Weaknesses and Recommendations

Without a doubt the greatest strength of the program is in its faculty and chair. These able individuals are concerned and committed to quality education and the advancement of the visual arts. To this must be added the interest, support, and encouragement of the upper administration.

The unit has tremendous potential for success and this element is viewed as a strength. Through visionary outreach activities, a sizable endowment, a committed direction in graphic design, enrollment increases, and geographic location, the Art Department has a bright future ahead.

The Department enjoys excellent leadership from the Chair and support from the upper administration. Of additional note is the impressive cooperation with other academic units.

The departmental and institutional needs are also presented as recommendations for further growth and improvement. For clarity, they are listed in outline form. They are:

1. Studio classes should meet for six contact hours per week for three hours credit as is the national norm.
2. The Art Department does not wish to pursue national accreditation. This is a legitimate decision but the unit must review, consider and react to national norms in instruction of the visual arts.
3. The Art Department is advised to seek feed-back from its alumni.
4. The graphic design concentration must continue to be supported in terms of advising, laboratory needs, technical support, and fundraising.
5. Faculty and adjunct salaries are low and should be reviewed. Sabbatical replacements should be funded at a higher level.
6. The University should continue to increase its support of management needs.
7. The climate control in the Art Gallery needs improvement.
8. The Art Department requires additional furniture, technical support equipment, and storage facilities to properly function.

THEATRE DEPARTMENT

I. Program

The University-wide burst in enrollment at this metropolitan institution has led to a Theatre Department that is bursting at the seams with 60 to 70 new majors each year and unmet demands being placed on every phase of its program from academic to production to community outreach. Programs from the original B.A. (1968) to the B.F.A. (1993) to the proposed M.F.A. (anticipated with new Center) all seem to be evolving toward more significant ways to maintain their quality and uniqueness as they better serve the cultural and professional needs of Central Florida. Under strong new leadership (Chair named 1992), faculty morale and cooperation are high, excellent contacts have been made with Disney and the entertainment industry, a new curriculum has been designed around NAST standards, and opportunities for internships (primarily for B.F.A.) and active participation in productions have been increased/mandated for students. The program is enhanced by linkages such as the "feeder program" with art magnet high schools, plans for interdisciplinary degrees, and union liaisons. In the hands of the current leadership the integrity of the liberal arts degree seems safe with the strong emphasis on the pedagogical; as the Department is thrust more toward entertainment, an eye definitely needs to be kept on this aspect of the program.

II. Students

Talented students are admitted into the programs on the basis of interview and audition/portfolio reviews. 160 plus majors are anticipated for current year, with the majority being admitted as freshmen. Clearly the Department has established its credibility as a bona-fide limited access program and its request for this status is justified. The maintenance and growth of

the high quality of the majority of students demand a controlled environment and adequate facilities/resources. The location of UCF has greatly increased student interest in the theatre and the potential to meet their needs has not yet been fully realized. The decentralized system of academic advising offers the student opportunities for close contact with faculty who share their interests. Financial aid for theatre majors, both need and non-need, is limited and the Department is encouraged to follow through with its efforts to secure outside funding. Efforts to recruit minority students have been moderately successful; the opinion that this is not likely to change until there is greater diversity among faculty and the University in general, is a true perception, but should not discourage the Department's efforts.

III. Faculty

Because of a limited number of full-time faculty (6.5), the Department must depend heavily on adjuncts (8). All hold "good" to "outstanding" credentials. While the enrollment explosion explains the use of so many adjuncts, it also justifies the need for full-time appointments in fairness to faculty and students--and to ensure the quality of the program. The highly qualified faculty bring not only effectiveness in the classroom but, through their training and dedication, work with students in production at the same time they are producing scholarly research/creative works. The Department's recognition of theatre's involvement in creative activities more than in basic research is in keeping with national declarations. However, realignment of faculty assignments/expectations, naming of area coordinators, etc., exhibit wisdom in providing increases in productivity in the research/creativity area. The criteria for measuring departmental success under the possible interdisciplinary research center, while admirable and appropriate for a research institution, must be carefully weighed in a Department with such strong emphasis on production and professional training where resources in personnel,

space, time and funding are still so limited. The recent addition of a full-time minority faculty member and the Disney funding of a scholarship program for minority students have infused new blood into the Department, improved its cultural diversity efforts, and aided the recruitment of minority students, all of which are commendable.

IV. Facilities and Resources

Purchase of new computer equipment between 1992-94 made an appreciable improvement in instruction, general operation and production operations. This has helped the Department cope with inadequate personnel resources. As the Department continues to grow, so do the computer needs. As there has been no recent large expenditure for theatrical equipment, the Department has need for new/safer equipment to replace worn out/obsolete instructional and production equipment.

While the College of Arts & Sciences seems aware of, and is addressing, staffing needs, the Department remains in desperate need of additional teaching, performance, storage, office, and administrative spaces. Inadequate facilities/equipment must not stifle the program quality and development at a time when the growth and connections with the entertainment industry are at a peak. If the State wants UCF to serve these special needs for Central Florida it must act now.

The Library collection is adequate to support the undergraduate program. As expansion of diversity occurs, special attention must be paid to collections that address the needs of the representative cultures. If the M.F.A. and the cooperative arrangement with the Town Center are realized, closer work with the Academic Department Librarian will be necessary. The inconsistency in library allocation from the State needs to be corrected so that maintenance and improvement in the current level of book collecting can occur.

V. Further Response to Previous BOR Recommendations

None of the 1983-84 BOR Review recommendations were implemented; other programs received higher priority. However, with the retiring of the Director and the hiring of a new chair in 1992-93, significant changes have occurred in the program and in faculty priorities.

The University has been able to provide support for these changes from the hiring of two new faculty (1995-95), to the addition of adjunct and part-time staff. The Dance/Movement faculty changed priority status and faculty were hired in an area of greater need; the film track was shifted to the School of Communication.

While the University has not revised its mission statement in regard to the arts, all academic officers have acknowledged support of the development of the arts as a high priority for the University. This support still needs to be stated in the mission. Departmental mission revisions and interdisciplinary plans, later to be incorporated in current College documents, reflect how departments will service the central Florida area. Morale problems concerning the program and leadership no longer exist.

Facilities/resources necessary to support the rapid development of the discipline persist as frustrations and problems. The recommendation to give a new performing arts facility top priority has not been heeded with the new facility at least 13 years in the future. Plans for the M.F.A. in theatre may be pushed even further into the future if adequate resources/facilities are not provided or if the cooperative efforts with the Town Center fail to go as planned.

VI. Further Strengths, Needs and Recommendations

1. A plan must be devised for obtaining personnel faster than the one-a-year plan now in operation; the need to respond to immediate opportunities in the area, to student demands,

to the interdisciplinary program and to increased enrollment justifies this recommendation.

2. Funding for purchase and maintenance of needed equipment must be found if the new theatre facility is to remain 13 years in the future.
3. Encouragement in the form of financial support must be given to diversity efforts such as the "Rainbow Theatre Project."
4. Further discussion on the Chair's "pedagogical philosophy" in relationship to the 120 credit hour mandate needs to be heard at the State level.
5. Plans to seek NAST accreditation should move forward.

FLORIDA INTERNATIONAL UNIVERSITY

DEPARTMENT OF MUSIC

I. Program

The Department has been reviewing its program offerings at the undergraduate level and is adapting them to respond to its urban environment. The Music Education degree should be placed under the administrative supervision of the Department of Music, as has been recommended for a number of years by differing sources, including the previous BOR program review. The four year theory sequence with an emphasis on composition is particularly laudatory.

The Department is seeking approval to plan for a Master of Music degree which would be appropriate considering its constituency and the quality of its faculty. All existing programs are complimented by a strong visiting artist program being developed by the Department.

II. Students

The Department has appropriate standards for admission to the program and has an effective articulation agreement with state community colleges. As the Department develops new standards for its programs, it is obvious that it will need to increase its direct admissions for lower division students as well as continue an effective program for transfers if the undergraduate program is to be increased and strengthened. The University's urban setting should provide a rich pool of potential candidates for a master's program.

Opportunities for the involvement of non-music majors in the Department's offerings seem to be in keeping with its mission.

III. Faculty

The Department has aggressively recruited and appointed nationally and internationally recognized faculty in addition to its Artist-in-Residence program, which provides students with exceptionally well qualified professional instruction. The faculty are certainly qualified to initiate a graduate program.

IV. Facilities and Resources

With the completion of the new arts complex under construction, the Department of Music will make significant improvements to its environment. These improvements, in addition to the other initiatives of the Department, should place it in a highly competitive position to realize its objectives. The administration of the Department is enhancing its state-funded budget with an aggressive program of fund raising which is proving to be supportive of the needs of quality programs. However, scholarship help needs to be increased as competition for more highly qualified students increases, particularly in light of the initiation of a graduate program.

V. Responses to Previous Review

The Department of Music is presently seeking membership in the National Association of Schools of Music. It has had a consultant's review and will undergo a visitation as the next step in this process. In light of this, it was disappointing to see that the recommendation to bring music education under the responsibility of the Music Department has not been acted upon. This inaction has serious consequences for the integrity of the program and its correction should be a major priority for the University.

The Department should be complimented on its aggressive recruiting and marketing efforts. However, budgets are inadequate to support these efforts appropriately.

VI. Strengths, Needs and Recommendations

The Music Department has addressed a number of issues since the previous review, particularly in regard to the quality of faculty and the support that has been given to substantially address the quality of its programs. To continue this impetus towards realizing the maximum potential of the Department and its setting within an urban university, the following recommendations are offered.

1. The administration of the Music Education degree should be transferred to the Music Department and appropriate staffing provided.
2. Library support should be increased and a music librarian added to the staff in preparation for the establishment of graduate programs.
3. Ethnomusicology should be continued, strengthened, and should become a secondary requirement for the Music History degree.
4. If the University wishes, a graduate program may be seriously considered and planning approval requested to fully realize the potential of the program.
5. Scholarship funds should be provided to support the Department's aggressive recruiting, and to provide more diversity in the student body.

VISUAL ARTS

I. Program

The Department of Visual Arts at Florida International University offers a Bachelor of Fine Arts Degree. It is appropriately sequenced with the proper number of credit hours. It has 120 credit hours required for graduation and this is the number specified by the Board of Regents. There is no limited access requirement in effect although program admission is usually made in consultation with the faculty. The Department may wish to consider a program in the future to assist in tracking its students and admitting qualified students to the degree program. The degree is not accredited by the National Association of Schools of Art and Design, but the Visual Arts Department has every intention of being accredited and is at present in the formal consultancy stage prior to application. Studio classes meet for six contact hours per week for three credit hours, which is the national norm for studio instruction in visual arts.

The Department does not offer a graphic design track and has no immediate plans to consider one. Art education remains in the College of Education at Florida International University. Although the two units appear to be cooperating on the direction of the art education degree, it is recommended that the degree would be more appropriately housed within the Department of Visual Arts.

The Department is desirous of a new Master of Fine Arts degree and a Bachelor of Arts in Art History degree. Although the visual arts unit has a strong and detailed rationale for the adoption of these new programs, it is recommended that the University address the weaknesses discussed in the Facilities section before proceeding with the M.F.A. Another possibility may exist in a joint proposal for an M.F.A. degree with Florida Atlantic University though informal cooperation with FAU may be more practical than a joint degree.

II. Students

The students are provided with two major advisors, the Senior Art Advisor and Chair. This structure is effective and informative. Of note is the highly personal and individualized mentoring that occurs through the Visual Thinking I and II and Thesis I and II coursework. This course structure appears to be unique in the SUS. Additionally, art students are provided with a faculty review of their portfolios for graduation.

This is followed by a B.F.A. museum show. These activities result in highly trained and experienced student artists. The students have an active Art Student Union that helps provide organization and enhancement in their educational activities. The Department lacks formal tracking mechanisms to compliment the individual mentoring of its students. Such an activity should not be too difficult to implement and would pay rich rewards in terms of data collection and curriculum analysis. The visual arts unit lacks alumni feedback and graduate input. The self-study identifies this omission as a weakness.

The Department of Visual Arts has strong links with community colleges in the region. In addition to numerous informal activities and projects that are shared with these institutions, FIU plans more open visitation days, advisement sessions, exhibitions, and publications to strengthen an already good relationship. This is viewed as very productive and healthy for future growth.

From the publications provided in the institutional self-study, the quality of student work was most impressive. Clearly, these students are receiving a sound education.

III. Faculty

The faculty members in the Department of Visual Arts are highly trained and professional artists. Several have national or international reputations. They are viewed as effective teachers

and the quality of instruction is recognized as a strength of the program. Additionally, it must be acknowledged that the quality of research and exhibiting is very impressive. The faculty is viewed as a strength in the program.

The number of adjunct faculty members employed by the unit is very high. The self-study reports that, in 1994-1995, 30% of the instructional load was carried by adjunct faculty. Although new full-time faculty positions were added in 1992, 1994, and 1995, more lines are needed. The University should be commended for supporting the visual arts unit but adjunct use is still too great. Additionally, technical support staffing in the slide library should be increased to, at least, one full-time position.

Faculty salaries are very low at nearly every rank. Some attention to this issue is being given to new faculty hires but the overall situation is one of concern.

IV. Facilities and Resources

From the personal interview in the Program Review Central site visit and the institutional self-study, it was made painfully clear that the greatest problem facing the visual arts unit is physical facilities. While the Department waits for the proposed Arts Complex II, current classrooms and studios are in very poor condition. Relief is urgently needed in art history, painting, and photography. These requirements range from basic lighting and space to ventilation. Printmaking is also seriously affected by the space shortage. Although some gains were made in ceramics since the last BOR review, the Department has continued to suffer.

Equipment and supply budgets have seen a marginal increase but still are far from satisfactory. The repair and replacement of existing equipment/furniture appears to be an almost desperate situation for the unit. However, a new materials fee instituted in all studio classes in fall, 1995, should provide a source to assist the Department's operating budget.

The library holdings meet national norms in all areas. The self-study mentions difficulty in accessing the collection due to construction. Further concerns were identified in the housing and control of the slide collection. It is strongly recommended that the Department of Visual Arts continue to administer the slide collection and direct its future advancement. The quantity of the University's collection is a collective strength.

V. Responses to Previous Program Review Recommendations

The Department of Visual Arts did respond to the last BOR review. Gains were made and many weaknesses corrected. Of note was the location of the slide library within the Department, additional lighting for the painting studio, some ventilation improvement, ceramic studio expansion, and four new positions.

There was a significant lack of progress in the areas of equipment/supply budgets, additional studio space, color photography needs, and art history requirements.

This situation is regrettable and many of the previous concerns are now critical problems that urgently require action.

VI. Strengths, Weaknesses and Recommendations

Without a doubt, the Department's greatest strength is in its faculty. These talented and committed individuals provide the margins of excellence needed to advance the program. They have skill and they have a vision for the future.

Additionally, the interactive, one on one, caring curriculum is also viewed as an asset. There is a healthy blend of supervision, non-traditional elements and critical review that may make the Department at FIU unique in the SUS. Major problems exist in facilities throughout the Department. These physical needs prevent a focused direction for the future and limit

leadership on the unit level. The lack of acceptable physical facilities is directly responsible for the consultant's recommendation not to proceed with new degree programs until this proficiency is addressed. Strategic planning for these needs must occur on all levels of the institution. Departmental and institutional recommendations include:

1. No new degree programs should be approved at this time due to facility needs. When the appropriate facilities and equipment needs are met, new programs such as the M.F.A. and the B.A. in art history could be considered for approval.
2. Efforts in securing alumni feedback and surveys from graduates should be strengthened. Data collection and formal tracking should be encouraged.
3. Faculty salaries are generally low and should be raised.
4. Technical support in the slide library should be increased.
5. More full-time positions should be provided to reduce the number of adjunct positions used by the Department.
6. Equipment and supply budgets should be increased.
7. Past problems already identified in previous BOR reviews must be corrected (i.e. space, photography needs, and art history requirements).
8. A strategic plan for dealing with budgetary needs, space requirements, ventilation, and future program development must occur. It is strongly recommended that this planning include representatives from the University, College and Departmental levels.

DEPARTMENT OF THEATRE

I. Program

The program in theatre is still listed under the Department of Theatre and Dance, which encompasses three disciplines: theatre, dance and public speaking. The disparity among the 3 units (noted in the 1990 BOR report) and the operational structure still need to be studied and clarified, especially since the opening of the New World School of the Arts. This lack of clear differentiation may, indeed, be more perceived than real, having to do with a failure to bring clarity in the writing of the mission, goals, and objectives. A similar lack of clarity or appropriateness appears in the explanation of the B.A. and B.F.A. degrees offered. As written, the B.F.A. appears to be for the excellent student, the achievers, and the B.A. for the less talented who can't qualify for the B.F.A. These two degrees need to be given equity and a distinct identity of their own in order to attract students who simply want two options of study. The program, while exhibiting growth and visibility despite limited resources, could profit considerably from the assistance of a NAST consultant and someone more skilled in reporting what the program is actually about. As presented now, the preparation, dedication of faculty and staff, and the quality of the program are not adequately credited and communicated. The move to the new Wertheim Performing Arts Center, projected for 1996, seems a most appropriate time to revise, reorganize, and to present to the public an exciting program that serves the needs of this diverse metropolitan area.

II. Students

The Department acknowledges considerable competition for the talented students in the area and has stepped up recruitment activities. It now claims 61 majors with a desire for at least

80 and recognizes the need of an increase in scholarship funds to assist its efforts. Students admitted to the program as majors must undergo entrance interviews and auditions and survive increasingly demanding standards (in the courses) as they progress through the program. The Department seems to be successful in finding the talented students who enter with little or no theatre training but with the potential to become good majors; this, perhaps, explains and justifies the above policy of screening majors as they progress through the program. More selective standards, anticipated in the future, are encouraged. While this policy of elimination leads to a high drop-out rate (approximately 40%) of the 1st year students (both freshmen and junior transfers), after the first year 80% are retained/graduated. Because of the nature of the University, the student pool from which it draws, and the demands of theatre education, many students take a reduced load in order to work outside and, therefore, must take 5 years to earn a degree. Special consideration seems warranted in this instance as the State moves toward greater conformity in credit hours and number of years required for graduation. As expected, the Department serves a diverse population of students: 39% non-Hispanic white; 61% Hispanic; 11% African American, with the number of females exceeding the number of males. The Department and University are obviously serving the needs of the area in which they are located and should be commended.

III. Faculty

The program lists 7 faculty members responsible for the academic and production activities, although a closer examination reveals some qualifications such as ½ teaching, ½ administration assignments and 1 member who serves as the sole advisor to majors. Faculty generally teach 2 classes per semester and accept overloads on a voluntary basis until increased enrollment generates more faculty positions. In this relatively small program, this arrangement

seems acceptable and leads to improved contacts with students, peer communication and opportunities for improved teaching. Evaluations seem to bear this out; there is no doubt about the dedication and commitment of the faculty. Creative activity such as research, guest evaluators for productions and the encouragement of off-campus work all fit within the national guidelines and expectations for theatre faculty and are commendable.

IV. Facilities and Resources

Spaces for performance, rehearsal, classroom, office, technical aspects, etc. are currently limited, restricted, inadequate, or non-existent. The move to the new performance center should correct much of the space problem--in some areas. Production and technical support seem satisfactory to meet the mission of the Department; office spaces will increase/improve. Classrooms for performance, while not especially good, are improved; other classes will have to continue using general classroom spaces in other buildings. The failure to mention rehearsal and technology spaces suggests that the Department either has not experienced this need or does not anticipate it in the near future. More vision for the future may be warranted here. Individual faculty computers and computer assisted design equipment are already in use. Theatrical equipment is reported as "adequate, though old" for current needs with expectations for substantial improvement in equipment with the move to the new facility. Four full-time (USPS) staff, working at full capacity, serve all three programs. The move to the new facility will bring a need for an increase in staff. With so much depending on the anticipated move, it is difficult to determine the exact status of the Department and to cite its specific needs.

V. Further Responses to Previous BOR Reports, Strengths and Needs

The leadership of the Department seems stabilized now with the possibility of a new chair

in the future. A balance in the academic and production programs has been achieved for the time being. Changes, although not entirely satisfactory, have come with the addition of the B.A. and the inclusion of auditions for the B.F.A., but these are still in transition. The Department has wisely postponed the offering of the M.F.A. degree, has had better organized recruitment efforts during the past 4 years, and has improved advising with the naming of a specific member of the faculty as advisor. The move to the new building anticipates the correction of many facilities problems.

The most critical failure to act on previous BOR recommendations comes in the lack of financial support for the program from the College and University; apparently nothing was done in this area following the 1985 review either.

VI. Recommendations

1. That an interim study, including curriculum revision, be undertaken after the move to the new facility to determine more specific status/needs of the Department; obtaining a NAST consultant recommended.
2. That the linkage with "Youth Fare" be continued and that the full advantages of this union be recognized by the Department, College, and University.
3. That the State make a special effort to recognize and accommodate the University's efforts to recuperate from the natural disasters experienced in the area in the past few years.
4. That the Department's most critical need for financial support from the University/State be met.

DANCE

I. Program

The Dance Program at Florida International University (FIU) is located in the Department of Theatre and Dance. If offers a B.A. Degree, implemented in 1991, for students pursuing dance and dance-related careers and as preparation for advanced degree work. The relationship between FIU and the New World School of the Arts (NWSA) to offer a B.F.A. Degree in Dance was terminated in 1994.

The Dance Program has been conceived to reflect and draw from the richness of the diverse South Florida community and provides excellent opportunities for research and studio study of world dance cultures with emphasis on Latin America and the Caribbean.

The flexibility of the curricular structure and close faculty advisement allow students to pursue individualized programs focusing on particular areas of interest.

The core curriculum of the B.A. Degree consists of 55 credits in dance and a minimum of 12 credits towards an area of specialization, resulting in a total of 67 credits. Students receive a broad foundation in dance through coursework in ballet and modern dance techniques, dance history and composition as well as exposure to a variety of cultural dance forms. Elective courses in the Dance Program as well as course options from other FIU departments offer opportunities for students to pursue areas of interest such as history, music, art, education, physical therapy, and anthropology.

Still in its infancy, the curriculum and course offerings continue to be scrutinized by faculty in view of students' needs and program mission. There is a Minor in Dance which requires 20 credits in dance technique, cultural dance forms, and electives.

The Dance Program has established strong relationships on campus and in the community. Dance specializations in Dance Education and Dance Ethnology are being developed with other FIU departments. It has distinguished itself by sponsoring University or community-based scholarly and community service initiatives which focus on "a multicultural perspective of dance and its role in a culturally diverse society." Two courses per semester are offered by adjunct faculty at FIU's North Campus.

II. Students

40 majors and 16-20 minors from diverse backgrounds are presently enrolled. 65% of majors and minors are members of minority groups and a wheelchair-bound student has participated effectively in the minor program. The Dance Program also services a large number of non-major students.

All majors are required to meet FIU admission standards and the program is devised so that community college students can transfer easily. No audition is required and students are guided by faculty evaluation and advisement. Since 1991 the program has retained all declared majors and the graduate employment record is impressive. Over 50% of graduates are now teaching in public or magnet schools.

III. Faculty

The Dance Program has 4 full-time faculty positions (1 visiting) and 7 adjuncts. All full-time faculty are white; 1 is male. Of the adjuncts, 4 are female and 3 are male; 3 belong to a racial minority. With the resignation of a full-time faculty member shared with the Department of Anthropology and Sociology the program lost its only full-time minority faculty member. The program's strong emphasis in multi-cultural dance perspectives particularly in the area of

African and Caribbean dance is currently delivered by adjuncts. Each year 5 guest choreographers, funded by a state grant, are invited to work with FIU students.

The Director of the Dance Program reports to the Chair of the Department of Theatre and Dance. Since the first Director relinquished the position in 1994, another full-time faculty member affiliated with the FIU Dance Program for over 10 years is serving as interim Director. Her knowledge of the program's history, accomplishments and capabilities and her understanding of the role dance plays within the context of FIU's mission and goals are valuable during this transition period.

In addition to being involved in community and University service, faculty have been recognized with University and state awards and are engaged in scholarly and creative work at local, national and international levels. The faculty members have successfully undertaken fundraising initiatives to benefit their own work as well as that of the program.

IV. Facilities and Resources

Present dance facilities are barely adequate for the scope and growing size of the program. Faculty members are required to drive between the two dance studios and dance offices. One of the studios is woefully under-equipped and climate control is an issue for both. In addition to compromising the program, the Dance Department has been unable to host prestigious community and professional organization events due to the inadequacy of the facilities.

Facilities issues are being partially resolved by construction, now underway, of the first phase of a new Performing Arts Complex. The second phase, slated to address the specific needs of the Dance Department, is only tentatively projected for 1999 and architectural plans have not been started. An interim solution, such as utilizing VH 100 when it is vacated by Theatre (for

additional faculty offices, classroom space, performance space, and improved studio space), is essential.

Computer equipment for faculty is minimal and does not support the level of faculty involvement in research, teaching, or administration.

Library holdings reflect the age of the program and need to be improved as quickly as possible, particularly in the area of periodicals, video, and film. A valued member of the faculty was lost because the library holdings were inadequate to support her area of dance research. The appointment of a faculty member as the program's library representative should focus attention to this area. It is estimated that $5-6,000 a year for a minimum of 5 years is required to strengthen the library holdings to a level appropriate for the program.

The Dance Program shares several support staff with the Theatre Program equal to a .5 position in secretarial support and .5 in stage and costume production.

There is no full-time musician for the Dance Program and accompanists are only assigned to advanced level ballet and modern technique classes.

Overall, the Dance Program relies heavily on the Theatre Program for its resource budget and continues to seek its own administrative and budgetary autonomy.

V. Response to Previous BOR Recommendations

The 1990 BOR Review made the following recommendations:

1. "The visiting lecturer should be upgraded to a full-time position.

Response: This position was upgraded and an additional full-time position and a visiting line were added.

2. "Engage adjunct faculty to teach three contact hours per week classes at the North Campus."

Response: 2 courses per semester are offered by adjunct faculty.

3. "Employ musicians to accompany all dance classes and to teach Music for Dance."

Response: Music for Dance is taught once per year by an adjunct faculty member. Accompanists play only for advanced technique and cultural dance forms classes.

4. "Provide faculty leaves for study, artistic development and rejuvenation."

Response: Three faculty members have received tenure and promotion and requests from faculty are expected to be forthcoming.

5. "Strengthen the minor program by requiring dance history and composition."

Response: Both courses are offered in the curriculum.

6. "Strengthen Dance service requirements."

Response: Each faculty member signs a teaching, research, and service contract to determine responsibilities within the program.

7. "Introduction for Dance should be a core course.

Response: Initiated in Spring 1995.

8. "Level II and IV courses should be added.

Response: Levels I-IV are offered for all western technical styles.

9. "Build greater independence and autonomy into the organizational structure of the program.

Response: The Dance Program has requested and expects to receive a separate budget from the Theatre Department. Outside funding is being sought and "Friends of Dance" was established to encourage community support of various program activities. Dance still shares secretarial and production support with the Theatre Program.

10. "The dance studio should be equipped to serve as an informal performance space.

Response: The W-6 dance studio was equipped as a performing area for informal productions.

It is not ideal. Once the theatre program moves into its new space, VH 100 would serve more effectively as a dance studio/performance space.

11. "Plans should be made for a second dance studio and departmental office.

Response: A second dance studio was created but is only a temporary solution. Dance offices will be located in the new theatre complex but will not be adjacent to the existing studios or VH100. Suitable dance facilities are included in the second phase of the Performing Arts Complex which is not scheduled for completion until 1999.

VI. Strengths, Needs and Recommendations

The Dance Program at FIU has made great strides since the establishment of the major in 1991. The focus of the dance program and its relationship to the cultural community is particularly appropriate for this institution and serves to distinguish it from other State University System dance programs. The Intercultural Dance and Music Institute and the publication of a South Florida Intercultural Dance and Music Directory are only two of the exciting initiatives developed by the Department which enrich the curriculum as well as the community.

The Department has met unique challenges in that the program was "thrust" upon the University in cooperation with the New World School of the Arts without the provision of an infrastructure to support it. The program has a unique niche, tremendous potential and deserves additional support.

1. Offering a B.F.A., which had been offered in cooperation with NWSA seems unadvisable at this time. Presently, the B.A. appears to be the appropriate degree in consideration of mission, resources, and faculty. Because it emphasizes the liberal arts component and service to the field rather than solely professional preparation, the B.A. fits well within FIU overall.

2. Leadership of the program is a large issue. The current director conveys a clear sense of mission and the program's role within the University but does not want the position. The University should approve the hire of a permanent program director with strong administrative and leadership skills and background in areas of specialization such as Laban studies or dance ethnology.
3. VH100 should remain as a facility in the Department of Theatre and Dance and be assigned to the Dance Program.
4. A space needs analysis for dance should be undertaken/evaluated as plans are developed for the Performing Arts Complex, considering the new programs being discussed as well as present programs.
5. Every effort should be made to implement or accelerate Phase I of the Performing Arts Complex.
6. The Dance Education Specialization should be organized into a more formal and comprehensive track. Dance Education should be retained within the Dance Program. The program should include an internship (student teaching) component. At least one faculty line with expertise in this area should be added.
7. The library holdings in dance should be evaluated and improved. An inventory of dance holdings should be undertaken and then adequate funding should be allocated for library purchases, emphasizing the acquisition of periodicals, video, and film.
8. The dance faculty should use its faculty representative to communicate its needs to the library committee.
9. In addition to the Director position, a full-time faculty member of minority background should be added. (These two faculty needs may be embodied by one individual but should not be restrictive).

10. The continued presence of a male on the full-time faculty should be ensured.
11. The use of instructor lines to attract faculty who would not be hired for tenure-track positions otherwise should be encouraged.
12. A full-time musician/music director should be added.
13. Musicians should be employed to accompany all dance technique classes. The Dance Program should develop a network of musicians and interface with the Music Department. (Presently there are no student musicians involved in dance accompaniment.)
14. Dance technique classes should be extended from 1 hour 10 minutes to 1 hour 30 minutes.
15. Connections with the Department of Admissions should be made to facilitate the advisement of incoming Freshmen contemplating a dance major to direct students onto a prerequisite curriculum path as early as possible.
16. The Dance Program should continue to become independent of Theatre in terms of budget and should receive its own allocation of funds to support various costs of the dance program including production, equipment, and guest artists.
17. As interest in dance continues to grow on the campus, the courses for non-majors as well as non-majors enrolled in majors' courses may put an undue strain on the faculty and resources. This needs to be monitored closely.

UNIVERSITY OF NORTH FLORIDA

MUSIC DEPARTMENT

I. Program

The Department appears to have a well-defined mission and excellent support from the University. Central to this mission is the development of a nationally recognized jazz program for the State of Florida. This program is supported in part by a Chair in American Music. It is recommended that there be a Bachelor of Music degree in Jazz Studies as well as in Performance. It would seem appropriate that the professional emphasis of these two degrees be recognized as separate designations in addition to the traditional B.A. program. The Bachelor of Arts in Education should be reviewed for its appropriateness as compared to a Bachelor of Music in Music Education under the administration of the Music Department, while still maintaining a close cooperation with the Faculty of Education.

The Department should be encouraged to continue developing a string program, especially through its articulation with schools in the area and the Jacksonville Youth Orchestra. There appear to be appropriate courses and performance opportunities for general university students.

It is encouraging to note that the Music Department has continued its initiative to secure accreditation and membership in the National Association of Schools of Music which would be another indication of its having developed national standards for the programs being offered.

II. Students

Admission standards for the program seem appropriate and it is noted that the Department has enjoyed a significant increase in applications. Articulation with community

colleges is effective and as a result transfer students are better prepared for upper division studies.

III. Faculty

The faculty are well-qualified for their responsibilities and dedicated to the improvement of programs within the Department. The area provides a pool of qualified adjunct instructors who can supplement the full-time faculty as needed to support the evolving degree programs. The Eminent Scholar Program has been used to support the Jazz B.M. with remarkable success.

IV. Facilities and Resources

The self-study narrative was supported by the consultant's discussions with administrators, who indicated that the University commitment to the Fine Arts Building is of highest priority. The building is scheduled for completion by 1999. At such time, the facility should provide appropriate housing for the music programs that are presently being developed.

The self-study indicates that the library is substantial in regard to the programs being offered. It is apparent that the library staff takes seriously its responsibility to provide professional support for the music program.

The Department is in need of a budget that would account for the purchase, repair and replacement of equipment. This should be done on an annual basis and not simply as a means of equipping a new facility.

V. Response to Previous Review

It was a pleasure to see that most of the recommendations made by the previous review have been addressed. This is an indication of the commitment that the University has made to

the Department in support of its programs.

VI. Strengths, Needs and Recommendations

As noted above and in the self-study, the Music Department has evolved significantly since the last review. Thus, the following recommendations are meant to identify those areas that need continuing attention if the Department is to realize the potential of its programs:

1. Finalize the change of designation from a B.A. in Performance to a Bachelor of Music and the designation of a Bachelor of Music in Music Education.
2. Continue to seek budgeting for the repair, maintenance, and replacement of equipment.
3. Provide resources to continue developing a string program and its articulation with the pre-collegiate programs in the area.

VISUAL ARTS

I. Program

The Department of Communications and Visual Arts at the University of North Florida offers the Bachelor of Arts degree in visual arts. This degree may be characterized as a liberal arts program. It is well structured, properly sequenced and appropriate to the discipline. The studio classes within the curriculum do meet for 6 contact hours per week for 3 hours course credit as is the national norm. The information provided in the Department's self-study regarding contact hours stated 3 contact hours for 3 hours of credit. It is in error and the institution sent in new data for the report. Nevertheless, classes are offered on a back-to-back basis throughout the day. Normal and sound visual arts scheduling suggests that, in addition to the 6 contact hours of instruction per week, studios be scheduled for 3 hours of unsupervised work time per week to allow students the opportunity to complete their projects and assignments. This is not currently the case and it is believed that the lack of studio availability is a serious detriment in the education of the Departments' visual art students. No exception to the 120 hours to degree rule is requested.

The B.A. is not accredited by the National Association of Schools of Art and Design.

The Department also offers the Bachelor of Fine Arts Degree. This curriculum suffers from the same observations given regarding the B.A. program. That includes back-to-back classroom scheduling and the lack of national accreditation. It is, however, a professional degree that is current, properly sequenced and appropriate for the training of visual artists. No exception to the 120 hours toward degree rule is requested. In the central site visit interview, the Department expressed a desire to seek accreditation by NASAD. The institution should encourage this direction by providing funding for a consultative visit.

The Department does not administer the art education degree. This program remains housed in the education area of the University. The visual arts program is advised to pursue a close interaction with the education faculty to provide necessary input into the future direction of that curriculum.

II. Students

The University of North Florida enrolls a great many part-time students. The Department of Communications and Visual Arts has successfully responded to this situation through strong advising efforts and innovative class scheduling. Such direction includes evening classes, Friday classes and Saturday classes. The Board of Regents would be well advised to cite this example to the legislature and other political bodies as a significant example of an institution successfully dealing with its geographic location. However, as will be mentioned in the facility section, internal support must be found to prevent overuse of the facilities and around-the-clock room scheduling.

Community college articulation is treated seriously by the visual arts faculty and a transfer student manual is also available. This is viewed as both healthy and necessary for the future success of the Department.

Art majors at the University of North Florida are successful in competitive exhibitions in the state and region. The art graduates are often directly and successfully placed into employment opportunities. The University should be complimented for providing a professional quality video tape for the Program Review that showcased the high quality of student work, particularly in graphic design. All of these factors are strengths of the institution.

III. Faculty

Clearly, a major strength of the visual arts program at UNF is its faculty. These individuals have the appropriate degrees, training and desire to successfully complete their instructional mission.

These dedicated professionals are providing a high level of quality instruction in sometimes difficult situations. The Department chair reports that one-half of the full-time faculty are also involved with the University honors program.

Of concern in the review is the high number of adjunct faculty employed by the unit. The University has been supportive of the program, securing a new chair, an art historian, and a new studio position since the last BOR review. However, the institutional self-study reports that 37 courses were covered by adjuncts from Summer 1994 to Spring 1995, a percentage of 44% of the total instructional effort. This rate is too high and clearly points to the need for more full-time faculty lines.

Faculty salaries are below the national average at nearly every rank. This situation must be reviewed and adjustments made.

Teaching loads appear excessive and the Department is reminded that 18 contact hours per week for a full-time position in the visual arts is the national norm recognized by NASAD.

Finally, more technical staff positions, especially in the computer lab, would be of significant benefit to the program.

IV. Facilities and Resources

The University of North Florida has plans for a $14,000,000 Fine Arts Center scheduled for the year 2000. This facility should alleviate many of the physical concerns that the visual arts unit now has. Proper planning must take place to ensure that the new structure has adequate

space for future growth, proper furniture and equipment and, above all, adequate health and safety features.

Since the last BOR review, the Department has benefited from the $250,000 renovation in many teaching studios, more gallery space and photo lab assistance. It must be mentioned that several of these structures are still considered "portable buildings." Many of these spaces are still overcrowded and the Department remains scattered across campus. Paramount in the concern for facilities is the aging computer lab which appears to be scheduled throughout the day every day. Urgent assistance and relief is needed in this instructional facility.

No material fees are being used by the Department. Considering the needs in the Department's operating budget, it is suggested that these fees be put immediately in place.

Library resources appear to be generally adequate for the size and scope of the program. Despite an otherwise very complete library collection description, it was difficult to determine the size of the periodical holdings. Institutions offering the B.F.A. degree usually subscribe to approximately 50 periodicals in the art/design field. Additionally, such institutions normally have slide collections of no fewer than 30,000 slides. The UNF self-study lists a collection of 20,000 and this would be listed as a library weakness.

V. Responses to Previous Program Review Recommendations

The Department of Communications and Visual Arts has reacted to the previous BOR review in a positive and professional manner. This direction was supported by the central administration. Much has been accomplished in terms of improving visual arts studios and photography. Additional advancements occurred in faculty positions and curriculum development.

Further progress is needed in the area of faculty development. Additionally, the Department must take special care to prevent the encouragement for more credit hour production from interfering with basic instructional activities. In particular, this refers to necessary break time between scheduled classes to allow students to complete their projects and assignments in the art studios.

VI. Strengths, Needs and Recommendations

The visual arts unit is composed of highly talented and dedicated faculty who have teaching as their primary mission. Their students are well-advised and nationally competitive. Many secure employment directly upon graduation. Wonderful opportunities exist for the students in University outreach programs and internships. Recent facility improvements have strengthened the Department and corrected many problems in storage, health, and safety. Planning is underway for a new Fine Arts Center. All of these activities are recognized as institutional support for the visual arts at UNF.

Some problems still remain in the over-scheduling of classrooms, needs in the old computer lab, and the scattering of the Department across campus. Operational funding needs to be increased and the faculty salaries are generally low. There is far too much reliance on adjunct instruction.

Recommendations for the unit are as follows:

1. The number of full-time faculty positions within the Department should be increased to reduce the number and use of adjunct positions.
2. The operational budget of the Department should continue to increase to meet instructional needs. Material fees for the studio classes need to be put into place immediately.

3. Faculty salaries are low. They need to be reviewed and corrected.

4. The Department needs to exercise more control over the art education program. Realistically, it should be housed within the Department of Communications and Visual Arts.

5. Facilities should be monitored to avoid overscheduling. Crowding remains a problem in most areas and should be corrected. The computer lab must be enhanced with space, equipment, and technical support.

6. The Department should be supported in its desire for NASAD accreditation. As a necessary first step, a consultant should be invited to campus.

APPENDICES

Appendix A

Visual and Performing Arts
Program Review Consultants

Dr. Robert J. Werner
Dean, College-Conservatory of Music
University of Cincinnati
P.O. Box 210003
Cincinnati, Ohio 45221-0003

Tel: (513) 556-3737

Dr. Winona Lee Fletcher
Professor Emeritus, Indiana University
317 Cold Harbor Drive
Frankfort, Kentucky 40601

Tel: (502) 227-4482

Mr. Michael Dorsey
Dean, School of Art
Jenkins Fine Arts Center
East Carolina University
Greenville, North Carolina 27858

Tel: (919) 328-6140

Ms. Enid Lynn
Director, School of the Hartford Ballet
224 Farmington Avenue
Hartford, Ct. 06105

Tel: (203) 525-9396

Appendix B

VISUAL & PERFORMING ARTS
1995 Program Review
University Coordinators
Program Review University Contacts*
and BOR Coordinator

UNIVERSITY OF FLORIDA
Dr. Arnold Penland, Assoc. Dean
College of Fine Arts, FAA 101
University of Florida
Gainesville, Florida 32611
(904) 392-0207
SC: 622-0207
*Dr. Gene Hemp (SC: 622-1301)

FLORIDA A&M UNIVERSITY
Dr. Ronald O. Davis, Chair
Department of Visual Arts, Humanities, Theatre
Florida A&M University
Tallahassee, Florida 32307
(904) 599-3831
SC: 286-3831
*Dr. James Ammons (SC: 286-3276)

FLORIDA ATLANTIC UNIVERSITY
Dr. Stuart Glazer, Chair
Department of Music
Florida Atlantic University
Boca Raton, Florida 33431
(407) 367-3820
SC: 238-3820
*Dr. Marilyn Federico (SC: 238-3068)

UNIVERSITY OF CENTRAL FLORIDA
Dr. Lee Eubank
Department of Music
University of Central Florida
Orlando, Florida 32816
(407) 823-2869 or 2874
SC: 345-2869 or 2874
*Dr. Denise Young (SC: 345-2302)

UNIVERSITY OF NORTH FLORIDA
Mr. Paul Ladnier
Department of Communications and Visual Arts
University of North Florida
Jacksonville, Florida 32224
(904) 646-2650
SC: 861-2650
*Dr. William Wilson (SC: 861-2700)

FLORIDA STATE UNIVERSITY
Dr. Bentley Shellahamer
School of Music
Florida State University
Tallahassee, Florida 32306-2098
(904) 644-3885
SC: 284-3885
*Dr. Angela Lupo-Anderson (SC: 284-6876)

UNIVERSITY OF SOUTH FLORIDA
Dr. John Richmond, Assoc. Prof.
School of Music, FAH 110
College of Fine Arts
University of South Florida
Tampa, Florida 33620
(813) 974-2521
SC: 574-2521
*Dr. Kathleen Moore (SC: 574-2154)

UNIVERSITY OF WEST FLORIDA
Mr. Jim Jipson, Chair
Department of Arts, Music, & Theatre
University of West Florida
Pensacola, Florida 32514
(904) 474-2044
SC: 680-2044
*Dr. Carl Backman (SC: 680-2035)

FLORIDA INTERNATIONAL UNIVERSITY
Dr. Fred Kaufman, Chair
Music Department, DM 347
Florida International University
Miami, Florida 33199
(305) 348-2896
SC: 441-2896
*Dr. Rosa Jones (SC: 441-2805)

BOARD OF REGENTS
Ms. Leila LaCrosse
1501 Florida Eduation Center
325 West Gaines Street
Tallahassee, Florida 32399
(904) 487-8037 SC: 277-8037

BEST COPY AVAILABLE

Appendix C

Music

ROBERT J. WERNER

CURRICULUM VITA

Born February 13, 1932; married to Sharon Lynne Mohrfeld; father of three children: Mark, Kurt and Erik

Biographee in:

Who's Who in America (48th ed. 93-94)
Who's Who in the West (20th ed.)
Who's Who in American Music
International Who's Who in Music (14th ed.)

Education

Ph.D.	Northwestern University, 1967, major Music Education; minor Musicology and Philosophy
M.M.	Northwestern University, 1954
B.M.E.	Northwestern University, 1953

Teaching and Administrative Experience

1985 to present	Dean, College-Conservatory of Music, University of Cincinnati
1982-1985	Director, School of Music, University of Arizona
1981-1982	Acting Dean, College of Fine Arts, University of Arizona
1973-1981	Director, School of Music, University of Arizona
1968-1973	Director, Contemporary Music Project, funded by the Ford Foundation under a grant to the Music Educators National Conference
1966-1968	Associate Professor of Music and Acting Chairman, Department of Music, State University of New York at Binghamton
1965-1966	Instructor of French horn, Preparatory Department, Northwestern University
1961-1966	Founder and Director of the Evanston, Illinois, Summer Music Workshop
1956-1966	Director of Instrumental Music, Evanston Township High School, Evanston, Illinois
1956-1957	Elementary Instrumental Music, Glenview, Illinois
1954-1956	Instructor U.S. Army Band Training Unit and Assistant Director of Third Armored Division Band, Fort Knox, Kentucky
1953-1954	Elementary Instrumental Music, Lake Bluff, Illinois

Summer Teaching positions at:

University of Portland, University of North Carolina (Greensboro), Northwestern University, California State University at San Diego, State University of New York at Buffalo

Post-it™ brand fax transmittal memo 7671 | # of pages ▸ 8

To Norma	From Carol Brown
Co.	Co.
Dept.	Phone #
Fax # (904) 392-3802	Fax # (513) 556-0208

BEST COPY AVAILABLE

Professional Recognition

Conductor, clinician, panelist, and speaker on a number of state, division, and national programs of music societies and associations.

Music Director of CBS TV Chicago production of "Mikado," awarded three local "Emmys," 1962

Cited in Office of Education Study #V008 as one of twelve outstanding music programs in the United States, "Development of an Ensemble Program as a Means of Teaching Aesthetic Sensitivity," 1966

Alumni Merit Award - Northwestern University 1991

Phi Mu Alpha Sinfonia Fraternity - National Citation, 1992

Signa Alpha Iota - National Arts Associate, 1993

Served as Music Consultant to:

Illinois State Demonstration Center for the Performing Arts, 1965-66
"Pilot Conference for Research Training, A Process for Education," Roberson Cultural Center, Binghamton, New York, 1967-68
Chairman of Music Committee, Central Atlantic Regional Educational Laboratory, July-August, 1967
Hawaii Curriculum Center, 1969, 1979
California Community Colleges, 1971
Halifax, Nova Scotia, Public Schools & Dalhousie University, March, 1972
Community Colleges of Dallas and Fort Worth, Texas, 1974
Member of the Panel on the Training of the Musician and Music Educator of the National Endowment for the Arts
Chairman of the Chancellor's Area of Excellence Committee in Music, University of Nebraska-Lincoln, 1975-79
University of Nebraska, Doctor of Musical Arts Review Committee, 1982
Texas Coordinating Board--reviewed all doctoral programs in music at the state universities, 1981
Arizona Commission on the Arts--Composers Fellowship, 1981, Panelist, 1982-84
State of Mississippi Review of all Music Education Programs in the state's eight universities, 1984
Missouri Association of Departments and Schools of Music, 1986
Rutger's University, Doctor of Musical Arts review, 1986
Delta State University, Faculty Development Seminar, 1987
Trenton State University, Music in The Liberal Arts Mission, 1987 and 1988
Ball State University, Mission of The School of Music, 1987
University of Denver, Music Programs, 1988
Northeast Missouri University, Music Program, 1989
Stephens College, Performing Arts Department, 1989
Shorter College, Graduate Program, 1989
Texas Coordinating Board, Review select doctoral programs, August, 1989
Northern Illinois University, Department of Music, 1990
University of NC, Greensboro, Doctors of Musical Arts review, 1990
Tennessee Board of Regents, 1990
Southern Illinois University, Carbondale, 1990
Milligan College, 1991

New Jersey Department of Higher Education, 1993
Lily Endowment, 1993
University of Auckland, New Zealand, 1994

National Association of Schools of Music

Past President 1991-94
President - 1988 - 1991
Vice President - 1985-1988
Member of Commission on Graduate Studies, 1976-81; Chairman, 1981-85

Chairman, Working Group on the Arts in Higher Education, 1988-91
Chairman, Council of Arts Accrediting Association, 1988-91

Consultant for the NASM "Faculty and Institutional Assistant Program" at several universities, 1974-75
Accreditation visitor at over fifty colleges and universities
Member of NASM--National Public Radio Committee
NASM representative in the development of the Higher Education Arts Data Service

Convention Presentations:
"Comprehensive Musicianship as the Basis of a College Theory Program,"

The Music Program and the Campus Radio - "Sharing Resources," 1975
Chaired - Management Workshop for New and Experienced Music Executives, 1976
"Foundation Funding - A Realistic Appraisal," 1976
"Emerging Problems and Challenges in Music Administration," 1976
"Music's Place in Interdisciplinary Studies," 1978
"The Operations of NASM," 1983
"The New Music Executive," 1986
"Who Is Accountable--We Are," 1993

College Music Society
Past President's Council, 1979 to present
President, 1977 and 1978
President-Elect, 1976
Chairman, Government Relations Committee, 1979-83
Council Member, 1974-76
National Program for Music Education, 1971 and 1972
Member-at-Large for Music Education, 1971-73
Council Member, 1969-71
Chair, Governmental Advocacy Committee, 1993-

International Society for Music Education
Treasurer, 1987-
Past President, 1986-88
President, 1984-86
Vice-President, 1979-82
Board of Directors, U.S. Representative, 1976-78, 1982-84
Chairman, Development Commission, 1972-76

Cincinnati
Board of Directors:
Cincinnati Symphony Orchestra 1985-
Cincinnati Opera, 1985-
Cincinnati Ballet Company, 1985-
Cincinnati Chamber Music Society, 1991-
Honorary Member, Cincinnati MacDovell Society

University of Cincinnati
Member - Provost's Search Committee, 1993-94
Chairman - Deans Council 1992-93
Chairman - Search Committee for Dean and University Librarian, 1986 and 1991
University Computer Council, 1988-89
Dean's Committee on Development and Alumni Affairs, 1988-
Dean's Committee on Generic Criteria for Annual Assessment, 1989
University Honors Committee, 1989-
Chancellor's Ohio Eminent Scholar Screening Committee, 1989

University of Arizona -- all university committees
Concerts and Public Events
University Admissions
Bicentennial
Teacher Education
University Centennial Steering Committee
Advisory Committee - Senior Vice President for Academic Affairs
Decanal Search, College of Education
Cultural Enrichment Council

Arizona Alliance for Arts Education - Board 1981-82, 1984-85

Arizona State Music Advisory Committee, 1973-76

Editor - Arizona Music News, 1973-75

City of Tucson
Founding Member - Greater Tucson Commission on the Arts, 1974-75
Tucson Symphony Orchestra
Board of Directors, 1975-82
Executive Board, 1975, 1976, 1979, 1980
General Manager's Search Committee, 1976
Music Director's Search Committee, 1977, 1980-81
Advisory Committee, 1982-85

Consultant for College Textbook Series on "Comprehensive Musicianship", Addison Wesley

Consultant, reviewer, and preface for "Music, Communication, and Ideology" by Michael Jenne, Summy-Birchard Publisher, 1984

Reviewer "The Philosophy and Future of Graduate Education, William Frankena, Editor, Journal of Research in Music Education, Vol. 30, #2, Summer, 1982

BEST COPY AVAILABLE

Reviewer for:
Harper and Row
Addison-Wesley
Wadsworth Publishing Company
State University of New York Press
W.W. Norton
Summy-Birchard Music

Member of Artistic Advisory Committee for the Ben Holt Memorial Concert Series of the Center for Black Music Research, 1992-

Professional Activities:

Editor: "U.S. Newsletter," International Journal of Music Education, 1982-86

Member of United States Delegation to the Third International Curriculum Conference, Oxford University, England, 1967

Keynote Speaker and Participant in First National Conference of the Australian Society for Music Education and the UNESCO Seminar on Music in Tertiary Education, Brisbane, Australia, August-September, 1969

Speaker and Participant at the IX Conference of the International Society for Music Education, Moscow, U.S.S.R., July 8-14, 1970

Speaker, Chairman and Participant at Second UNESCO International Seminar, Buenos Aires, Argentina, July 12-24, 1971

Speaker and Participant at the X Conference of the International Society for Music Education, Tunis, Tunisia, July 13-20, 1972

Speaker at General Session of the Japanese Music Education Association, Nagoya, Japan, November 8-10, 1973

Speaker and Participant at the XI Conference of the International Society for Music Education, Perth, Australia, August 5-12, 1974

Speaker and Participant at the XII Conference of the International Society for Music Education, Montreaux, Switzerland, July 9-18, 1976

Speaker and Participant at the XIII Conference of the International Society for Music Education, London, Ontario, Canada, August, 1978

Speaker and Participant at the International Symposium on "The Higher Education of Professional Musicians," Musashino Academia Musica, Tokyo, Japan, October 9-13, 1979

BEST COPY AVAILABLE

Professional Activities: (Continued)

Speaker at the 10th Annual Meeting of the Japan Academy of Music Education, Tokyo, Japan, October 15, 1979

Speaker for the Korean Music Educators Association, Seoul, Korea, October 17, 1979

Speaker for Arizona Alliance for Arts Education, "A Disciplinary Approach to Teaching the Arts," November, 1979

Speaker and Participant at the Seminar on "New Trends in School Music Education and Teacher Training," Innsbruck, Australia, June, 1980

Speaker and Participant at the XIV Conference of the International Society for Music Education, Warsaw, Poland, July, 1980

Speaker at the Symposium on "Music in Music Education," Commercialism vs. High Art, University of Wyoming, June, 1981
Participant at CMS/Johnson Foundation Conference on Music in General Studies, Wingspread (Racine, Wisconsin), July, 1981

Speaker and Presiding Officer at the XV Conference of the International Society for Music Education, Bristol, England, July, 1982

Speaker and Presiding Officer at the XVII Conference of the International Society for Music Education, Innsbruck, Austria, July 1984

Invited participant in the Interlochen Symposium on Arts Education, November, 1987

Invited guest of the Korean government to review music programs, February, 1988

Speaker and participant at the XVIII Conference of the International Society for Music Education, Canberra, Australia, July, 1988

Speaker at Kunitachi School of Music, Tokyo, Japan, December, 1988

Member of the Founding committee of the "Foundation for the Advancement of Music Education," 1986-89

Presiding officer of the "Working Group on Arts in Higher Education," 1988-

Presiding officer of the "Council of Arts Accrediting Associations," 1988-

Speaker at Ohio Music Teachers Association, June 19, 1989

Speaker at the All-Japan Electronic Musical Instrument Education Society Symposium, Tokyo, Japan, August 2, 1989

Speaker - National Conference for Music Education, Tokyo, Japan, October 1, 1992

Keynote address - The Pennsylvania Music Teachers Association, September, 1992

Keynote speaker - College Music Society - "Who Speaks for Music in Higher Education?" October, 1992

Publications:

Numerous articles in professional publications both in the United States and internationally; some of these include:

"Teaching Techniques of the French Horn," a series of articles in the Fanfare Magazine, 1962-63

"The Junior College - Colleague or Outcast," The School Music News, March, 1968

"Synthesis in Musicianship and Reform," Symposium, October, 1968

"An Emphasis on the Individual - the Next Five Years of CMP," The Music Educators Journal, January, 1969

"The Contemporary Music Project - Its Genesis and Evolution," Australian Journal of Music Education, No. 5, October, 1969

"The Contemporary Music Project - Its Programs and Implications for a Musical Education", Musikkultur, Stockholm, Sweden, Fall, 1970

"Education of the Non-Professional," article in the Dictionary of Contemporary Music, E.P. Dutton and Co., Inc., New York, 1971

"The Contemporary Composer and Education," article in Music in Tertiary Education Gordon Speariti, ed., Australia Government Publishing Service, 1971

"Graduate Education in Music," Symposium, November, 1971

"A World View of Music Through a More Comprehensive Musicianship," International Society for Music Education Yearbook, Vol. 1, 1973

"The Musician Teacher - A Focus for Inter-Disciplinary Cooperation," International Society for Music Education Yearbook, Vol. III, 1975

"The Musician Teacher...," The Modern Teacher, Philippines, Vol. XXIV, No. 4, September, 1975

"The Professional Responsibility of the Musician as Teacher," Arizona Music News, February, 1976

"A Music Administrator Looks to the Future," The American Music Teacher, June-July, 1978

"The Yale Seminar: From Proposals to Programs," Council for Research in Music Education, Bulletin No. 60, Fall, 1979

"A Disciplinary Approach to Teaching the Arts," Art Education, March, 1980

"The Development of a Philosophy of Music Education During Teacher Training," International Society for Music Education Yearbook, Vol. VII, 1980

BEST COPY AVAILABLE

"A New Beginning," Arizona Music News, September, 1983, and The School Music News, April, 1984

"Developing Global Understanding through Music Education," Journal of the Japanese Society for Music Education, November, 1985

"A Case History of One Foundation's Philanthropy," Design for Arts in Education, March/April 1987

"Guest Column" in the American Music Teacher, November/December 1988

"The New Administration and Arts Education," Design for Arts in Education, January/February, 1989, Vol. 90, No. 3

"The United States and International Music Education," Design for Arts in Education, September/October, 1990, Vol. 92, No. 1

"Teaching the Teachers of K-12 Music Teachers" - A symposium on Advanced Graduate Study in Music Education, Coordinator - May/June, 1992, Vol. 92, No. 5

Contributions to "The Arts Education Policy Library," Design for Arts in Education, January/February, 1992, Vol. 93, No. 3

"A Dean's View of College Choices," The Instrumentalist, October, 1993

"The International Scene in Music education," Music Educators Journal, January, 1994

Invited contributor to "Music Education: International Viewpoint," a Festschrift for Sir Frank Callaway, Western Australia University Press, 1994

Journal of Music Culture, Japan, March 1994

Professional Memberships

Member of College Music Society, International Society for Music Education, Music Educators National Conference

Fraternal Affiliations

Psi Upsilon Fraternity
Phi Mu Alpha Sinfonia - Honorary
Sigma Alpha Iota - Honorary

Revised 2/22/94

BEST COPY AVAILABLE

Visual Arts

RESUME

Michael A. Dorsey

Education

1973	Master of Fine Art in Painting and Drawing, Bowling Green State University, Bowling Green, Ohio
1972	Master of Art in Painting and Drawing, Bowling Green State University, Bowling Green, Ohio
1971	Bachelor of Science in Art Education, Eastern Illinois University, Charleston, Illinois
1967	Diploma, Findlay Senior High School, Findlay, Ohio

Teaching/Administrative Experience

1991-present	Professor and Dean, School of Art, East Carolina University, Greenville, North Carolina
1986-1991	Professor and Head, Department of Art, Mississippi State University, Starkville, Mississippi
1983-1986	Associate Professor and Head, Department of Art, Mississippi State University, Starkville, Mississippi
1981-1983	Associate Professor, Department of Art, Mississippi State University, Starkville, Mississippi (Acting Head, 1982-1983, Affirmative Action Officer and Academic Advisor)
1977-1981	Assistant Professor, Department of Art, Mississippi State University
1973-1977	Instructor, Department of Art, Mississippi State University, Starkville, Mississippi
1971-1973	Graduate Teaching Assistant and Graduate Teaching Fellow, Bowling Green State University, Bowling Green, Ohio

Related Professional Experience

1989-present	Evaluator for Accreditation, National Association of Schools of Art and Design, Reston, Virginia. Associate Chair of Evaluator's Training Workshop, NASAD Conference, Milwaukee, Wisconsin, 1993
	Team Member, Accreditation Visit to Valdosta State College, 1990
	Team Member, Accreditation Visit to California State University at Hayward, 1991
	Team Chair, Accreditation Visit to University of Tennessee at Chattanooga, 1993

BEST COPY AVAILABLE

Team Chair, Accreditation Visit to Rhode Island College, 1994

Consultant for Accreditation, University of Central Arkansas, 1994

1972-1973 Graphic Illustrator, Journal of Popular Film, Bowling Green State University, Bowling Green, Ohio

1969-1971 Editorial Cartoonist, Eastern News, Eastern Illinois University, Charleston, Illinois

1971 Editorial Cartoonist, B.G. News, Bowling Green State University,Bowling Green, Ohio

1969-1971 Editorial Cartoonist, Eastern News, Eastern Illinois University, Charleston, Illinois

Committee Participation

1993-1994 Chair, Search Committee for Dean, School of Health and Human Performance, East Caroline University

1993-1994 Member, Computer Technology Committee, East Carolina University

1992-1994 Member, Admissions and Recruitment Committee, East Carolina University

1992-1994 Member, Enrollment Management Committee, East Carolina University

1992-1994 Member, Board of Trustees, Greenville Museum of Art, Greenville, North Carolina

1991-1992 Council of Deans' representative to the Faculty Senate, East Carolina University

1990-1991 Member, Arts and Sciences Committee for Academic Advising, Mississippi State University

1990-1991 Member, Arts and Sciences Committee for revising the Institute for the Humanities

1988-1989 Member, Business/Industrial Development Committee of Starkville, Mississippi

1988-1989 Member, Mississippi State University fund-raising Committee for cultural events

1989-1990 Member, Peer Panel for Grant Reviews, Mississippi Arts Commission, Jackson, Mississippi

1988-1989 Member, Arts and Sciences, Strategic Planning Committee

1986-1987 Member, Arts and Sciences, Computer Utilization Committee, Mississippi State University

1985-1988 Member, Scholastic Art Competition planning Committee, Mississippi Museum of Art, Jackson, Mississippi

1985-1986 Member, Advisory Committee, Department of Tourism, Jackson, Mississippi

BEST COPY AVAILABLE

1985-1986	Chair, Steering Committee of the Academic Department Heads, Mississippi University, (member 1986-1988)
1985-1987	Member, Board of Regents, Mississippi Museum of Art, Jackson, Mississippi
1984-1990	Chair, Art Department Heads Committee from all Universities and Colleges, Mississippi Museum of Art, Jackson, Mississippi
1984-1991	Chair, Department of Art Accreditation Committee, Mississippi State University
1984-1985	Member, Department Head search committee, Department of Music, Mississippi State University
1983-1989	Member, Committee on Museums and Galleries, Mississippi State University (Chair, 1987-1989)
1983-1986	Member, Small Town Research and Design Advisory Committee, School of Architecture, Mississippi State University
1982	Member, Self-Study for Reaccreditation, School of Architecture, Mississippi State
1982	Member, College of Arts and Sciences, Promotion and Tenure Committee
1981-1984	Member, Department of Art, Promotion and Tenure Committee
1979-1981	Member, College of Arts and Sciences Steering Committee for the Core Curriculum, Mississippi State University
1978-1979	Member, Publications Committee, Mississippi State University
1973-1978	Chair, Gallery Committee, Department of Art, Mississippi State University (instrumental in establishing and maintaining a permanent gallery schedule and faculty exhibition program)
1973-1991	Numerous Departmental Search Committees, Mississippi State University

Awards and Scholarships

1992	Honored by Eastern Illinois University as an Outstanding Art Alumni celebrating 100 years of excellence in the arts
1989	Honored by Bowling Green State University, Bowling Green, Ohio as one of 25 accomplished graduates to celebrate the 100,000th graduate of that University. The graduates were featured at commencement and listed on a permanent plaque in the B.G.S.U. Alumni Center.
1989	Commissioned to design the Mississippi State University, Department of Landscape Architecture 25th Anniversary limited edition print, 1989-1990

BEST COPY AVAILABLE

1971 Outstanding Art Student Teacher, Department of Art, Eastern Illinois University, Charleston, Illinois. Consequently mentioned in a Talent Development Study conducted by Dr. Gordon Hoke, College of Education, University of Illinois, 1971

1970-1971 Talented Student Award (Grant-In-Aid for tuition and fees), Department of Art, Eastern Illinois University, Charleston, Illinois

Publications (In the Nature of Illustrations)

1988 "The Story of Pedro" by Dr. John Obringer, MSU College of Education. The article was published in the 1988 Disability and Rehabilitation Journal, Jackson, Mississippi

1985 & 1974 Techniques In Educational Evaluation: A programmed Remedial Review, Kendall/Hunt Publishing Company, Dubuque, Iowa, 1974 (2nd edution with new illustration 1985)

1974 Secret Places In the Stairs: Poetry by Robert Durr, Illustrations by Michael Dorsey published by Robert Durr, Starkville, Mississippi

1973 The Cloud Chronicles: 24 drawings published as a portfolio of drawings by Michael A. Dorsey "

1973 Spinach Is Good for You: Editor and co-author, thomas Klein, English Department, Bowling Green State University. Major illustrations by Michael A Dorsey. Publication of Bowling Green State University Popular Press

1973-1974 Journal of Popular Culture: Official publication of Popular Culture Association, Bowling Green State University Popular Press.

1972 Almost Always, Sometimes Never: Collection of 45 drawings and 10 poems published by Michael Dorsey in partial fulfillment of the Master of Art Degree, Bowling Green State University "

1972-1977 Journal of Popular Film: Publication of Bowling Green State University Popular Press.

1971 the Best of Mike Dorsey: Collections of 60 editorial cartoons from the work of Michael A. Dorsey that saw print in the Eastern News between the years 1969-1971. Published by the East Illinois University Press.

1971 E. G. News: Student Newpaper, Bowling Green State University

1969-1971 Eastern News: Students Newspaper, Eastern Illinois University

1969-1971 Prism: Supplement to Eastern News, Eastern Illinois University.

1969-1971 Vehicle: Student Creative Magazine, Eastern Illinois University.

BEST COPY AVAILABLE

*These two limited edition portfolios were exhibited at:

The Visual Studies Workshop and Independent Art Publishing Conference, Rochester, New York, 1979

"Artist's Publications 1980", Tweed Museum of Art, University of Minnesota/Duluth

"Artist's Book Show" "Zone", Alternative Visual Arts Space, Springfield, Massachusetts, 1981.

Mid-South small press/design exhibition, Austin Peay State University, Clarksville, Tennessee, 1982.

Copies are included in the permanent collections of:

Independent Press Archive, Rochester, New York. Tweed Museum of Art, Univeristy of Minnesota/Duluth. Zone, Alternative, Visual Arts Space, Springfield, Massachusetts. Temari Book Archive, Honolulu, HI. Library Collection of the School of the Art Institute of Chicago, Chicago, Illinois.

Competitive Exhibitions

1993 "Dimensions", National Competitive Exhibition, Associated Artists of Winston-Salem, Sawtooth Gallery, Winston-Salem, North Carolina (Best in Show Award)

"Artists Who Teach: Can" Competition, Sawtooth Gallery, Winston-Salem, North Carolina

1992 "Black on White", National Competition, Associated Artists of Winston-Salem, Sawtooth Building Gallery, Winston-Salem, North Carolina

"Dimensions", National Competitive Exhibition, Associated Artists of Winston-Salem, Sawtooth Gallery, Winston-Salem, North Caroline

1991 Cottonlandia Art Competition, Cottonlandia Museum, Greenwood, Mississippi (purchase award)

1990 National Works on Paper, University Museums, University of Mississippi, Oxford, Mississippi

1989 Paper in Particular, National Competition, Columbia College Columbia, Missouri National Drawing "89", Trenton State College, Trenton, New Jersey (purchase award)

23rd Annual National Drawing and Small Sculpture Show, Del Mar College, Corpus Christi, Texas Fred Wells 13 " Viewpoints", juried show of the Central Time Zone, Nebraska Wesleyan University, Lincoln, Nebraska

16th Annual, Bi-State Competition, Meridian Museum of Art, Meridian, Mississippi

Tri-State Exhibition, Beaumont Art League, Beaumont, Texas

BEST COPY AVAILABLE

Cottonlandia Art Competition, Cottonlandia Museum, Greenwood, Mississippi

1988 15th Annual Bi-State Competition, Meridian Museum of Art, Meridian, Mississippi

Tri-State Exhibition, Beaumont Art League, Beaumont, Texas

Cottonlandia Art Competition, Cottonlandia Museum, Greenwood, Mississippi (Best in show award)

1987 National Drawing Association, 1st Annual Competition, Salmagundi Club, New York, New York

Pensacola National Figure Exhibition, Pensacola Junior College, Pensacola, Florida

Aqueous Open 1987, Pittsburgh Watercolor Society 42nd National Exhibition, Greensburg, Pennsylvania

6th Annual Mississippi Artists Juried Exhibition, University of Southern Mississippi, Hattiesburg, Mississippi

14th Annual Bi-State Competition, Meridian Museum of Art, Meridian, Mississippi (merit award)

"Artists Who Teach", National Association of Land Grant Colleges and Universities Competitive Exhibition, Federal Reserve Building, Washington, D.C

17th Annual National Works on Paper Exhibition, Southwest Texas State University, San Marcos, Texas

St. Tammany Art Association, 22nd Annual Juried Exhibit, "The Summer Show", Tulane University's Delta Regional Primate Center, Covington, Louisiana

1986 American Annual, National Works on Paper, Zenar Gallery, Rochester, New York

1st Annual, National North Florida Juried Art Competition, Florida State University, Tallahassee, Florida (2nd place award)

4th Annual, Maine/Maritime Flatwork Exhibition, University of Maine at Presque Isle, Maine

18th Annual W&J National Painting Exhibition, Washington and Jefferson College, Washington, Pennsylvania

29th Annual Chautauqua, National Exhibit of American Art, Chautauqua, New York

6th Annual Mississippi Artist's Juried Exhibition, University of Southern Mississippi, Hattiesburg, Mississippi

13th Annual Bi-State Competition, Meridian Museum of Art, Meridian, Mississippi (purchase award)

BEST COPY AVAILABLE

Cottonlandia Competition, Cottonlandia Museum of Art, Greenwood, Mississippi (purchase award)

1985 Biennial, National Arkansas Exhibition, Southeast Arkansas Arts and Sciences Center, Pine Bluff, Arkansas (3rd place merit award)

15th Annual, National works on Paper Exhibition, Southwest Texas State University, San Marcos, Texas

College of the Mainland National Competition of Printmaking and Drawing, Texas City, Texas

5th Biennial Paper and Clay Exhibition, Memphis State University, Memphis Tennessee

7th Annual Mississippi Artist's Competition, University of Southern Mississippi, Hattiesburg, Mississippi

12th Annual Bi-State Competition, Meridian Museum of Art, Meridian, Mississippi (purchase award)

Louisiana Festival of Arts, Masur Museum of Art, Monroe, Louisiana (honorable mention award)

9th Annual Exhibition, Southern Watercolor Society, Mississippi Museum of Art, Jackson, Mississippi

1984 16th W&J National Painting Exhibit, Olin Fine Arts Center, Washington and Jefferson College, Washington, Pennsylvania

6th Annual Mississippi Artists'Juried Exhibition, University of Southern Mississippi, Hattiesburg, Mississippi

Art South, Biennial Exhibition of Painting and Sculpture, Memphis State University, Memphis, Tennessee (juror's award)

1984 Louisiana Festival of Arts, Masur Museum of Art, Monroe, Louisiana (honorable mention award

11th Annual Bi-State Competition, Meridian Museum of Art, Meridian, Mississippi (award of merit)

27th Annual Delta Art Exhibition, Arkansas Art Center, Little Rock, Arkansas

Super Derby Arts Festival Competition, Bossier City, Louisiana

2nd National Drawing Competition, Meriden, New Hamoshire (honorable mention award)

19th November Annual, National Exhibition, Coos Art Museum, Coos Bay, Oregon

Art Annual 5, National Painting and Sculpture Exhibition, Tulse, Oklahoma

BEST COPY AVAILABLE

1983 26th Annual Delta Art Exhibition, Arkansas Art Center, Little Rock, Arkansas (honorable mention award)

1983 SPAR National, Barnwell Garden and Art Center, Shreveport, Louisiana

18th November Annual National Competition, Coos Art Museum, Coos Bay, Oregon

All on Paper '83, 5th National Juried Exhibit, AAO Gallery, Buffalo, New York

10th Annual Bi-State Competition, Meridian Museum of Art, Meridian, Mississippi (purchase award)

Alice Lloyd College 4th Annual International Paper Works Art Exhibition, Alice Lloyd College, Kentucky

11th National Juried Exhibition of Works on Paper, 2nd Street Gallery, Charlottesville, Virginia (honorable mention award)

The Competitive Exhibition of Mississippi, Mississippi Museum of Art, Jackson, Mississippi (award of merit)

4th Annual Mississippi Artist's Juried Exhibition, University of Southern Mississippi, Hattiesburg, Mississippi

"On Of and About Paper", Juried Exhibition, Columbia Museums of Art and Science, Columbia, South Caroline

Kansas 7th National, Small Painting, Drawing and Print Exhibition, Fort Hays State University, Hays, Kansas

The Marietta National Painting and Sculpture Exhibition, Marietta College, Marietta, Ohio

1982 Shreveport Art Guild, Biennial, National Exhibition, Meadows Museum of Art, Shreveport,Louisiana

November 1982, Terrance Gallery National Juried Art Show, Columbia Greene Community College, Palenville, New York

17th November Annual,National Juried Exhibit of Fine Art, Coos Art Museum, Coos Bay, Oregon. (Juror's Choice and Honorable Mention Awards)

15th Annual National Arkansas Exhibition, Southeast Arkansas Arts and Science Center, Pine Bluff, Arkansas

Terrance Gallery National On Paper Show -- '82 Palenville, New York

1981 16th November Annual Juried Exhibition of Non-functional Art, Coos Art Museum Coos Bay Oregon

BEST COPY AVAILABLE

14th Annual National Arkansas Exhibition, Southeast Arkansas Arts and Science Center, Pine Bluff, Arkansas (Honorable Mention Award)

17th Bi-Annual Piedmont Graphics, Juried Exhibition, Greenville Co. Museum of Art, Greenville, South Carolina

9th Annual Exhibition South '81, Tennessee Valley Art Center, Tuscumbia, Alabama

9th Annual Bi-State Competition, Meridian Museum of Art, Meridian, Mississippi (Honorable Mention Award)

Neshoba County Fair Art Competition, Philadelphia, Mississippi (Juror's Award)

13th W. and J. National Painting Exhibition, Washington and Jefferson College, Washington, Pennsylvania

Llano Estacado Art Association, Juried, All Media, National Exhibition, New Mexico Junior College, Hobbs, New Mexico

3rd Annual Mississippi Artist's Juried Exhibition, University of Southern Mississippi, Hattiesburg, Mississippi (Purchase Award)

1980 21st National Sun Carnival Art Exhibition, El Paso Museum of Art, El Paso, Texas

15th November Annual National, Juried Exhibition, Coos Art Museum, Coos Bay, Oregon

13th Annual National Arkansas Exhibition, Southeast Arkansas Arts and Science Center, Pine Bluff, Arkansas (Grand Prize Award and Purchase Award)

Neshoba County Fair Art Competition, Philadelphia, Mississippi

The National Cape Coral Annual Art Exhibition No. 14, Edison Community College Fort Myers, Florida

Shreveport Art Guild National 1980 57th Annual Exhibition, Meadows Museum of Art, Shreveport, Louisiana

2nd Annual National Paper and Clay Exhibition, E. H. Little Gallery, Memphis State University, Memphis, Tennessee

LaGrange National V CVAA Gallery, LaGrange, Georgia

18th Annual Edgewater Plaza Art Exhibition, Biloxi, Mississippi (Honorable Mention Award)

Alice Lloyd College 1st Annual National Works on Paper, Alice Lloyd College, Pippa Passes, Kentucky

BEST COPY AVAILABLE

23rd Annual Chautaugua National Exhibition of American Art - 1980, Chautaugua Institution, Chautaugua, New York

1979 The Waukesha National Print and Drawing Show, University Wisconsin-Waukesha, Waukesha, Wisconsin

14th National November Annual Juried Exhibition of Art, Coos Art Museum, Coos Bay, Oregon (Honorable Mention Award)

22nd Annual Delta Art Exhibition, Arkansas Art Center, Little Rock, Arkansas

Neshoba County Fair Art Competition, Philadelphia, Mississippi (Juror's Award)

Gum Tree Art Festival, Tupelo, Mississippi (Purchase Award)

Central South Art Exhibition, Tennessee Art League, Parthenon Galleries, Nashville, Tennessee

16th Annual Edgewater Plaza Art Exhibition, Biloxi, Mississippi (2nd Place Drawing Award)

13th Annual National Drawing and Small Sculpture Show, Del Mar College, Corpus Christi, Texas

1978 Stockton National 1978, Contemporary Trends in Printmaking and Drawing, I. Pioneer Museum and Haggin Art Gallery, Stockton, California

Neshoba County Fair Art Competition, Philadelphia, Mississippi (Best In Show Award)

First Annual Bankers International Art Collection Competition, Walt Disney World, Orlando, Florida

Scottsdale Watercolor Biennial, National Aqua-media Competition, Scottsdale Center for the Arts, Scottsdale, Arizona

Twentieth Annual National Exhibition of Prints and Drawings, Oklahoma Art Center, Oklahoma City, Oklahoma

Exhibition South '78, Tennessee Valley Art Association, Alabama State Council of the Arts and Humanities, National Endowment for the Arts, Tuscumbia, Alabama (Purchase Award)

12th Annual National Drawing and Small Sculpture Show, Del Mar College, Corpus Christi, Texas (Juror's Award)

5th Annual Bi-State Exhibitions, Meridian Museum of Art, Meridian, Mississippi (Juror's Award)

15th Annual Edgewater Plaza Art Exhibit, Edgewater Art Association, Biloxi, Mississippi (Purchase Award)

BEST COPY AVAILABLE

1977 7th Annual National Print and Drawing Exhibition, Hartnett Hall Gallery, Minot State College, Minot, North Dakota

Kansas Second National Small Painting, Drawing and Print Exhibitions, Fort Hays Kansas State College Art Gallery, Hays, Kansas

Exhibition South '77, Tennessee Valley Art Association, Alabama State Council of the Arts, Tuscumbia, Alabama

1976 Second Annual New Mexico International Art Exhibition, Clovis-Portales Art Council, Clovis, New Mexico (Honorable Mention in Drawing)

Nude and Erotic National Art Exhibit, East Bay Artist League, Mitchell Brothers Cinema Gallery, Berkeley, California (Honorable Mention in Drawing)

7th Auburn Union National Drawing and Print Competition, Auburn Union, Auburn University Auburn, Alabama

SPAR National Art Exhibition, Barnwell Garden and Art Center, Shreveport, Louisiana Art 1976, 54th National, Annual, Juried Exhibition, Shreveport Art Guild and Shreveport Art Club, Shreveport, Louisiana

The National Cape Coral Annual Art Exhibition, Edison Community College, Fort Myers, Florida

Kansas First National Small Painting, Drawing and Print Exhibition, Fort Hays Kansas State College Art Gallery, Hays, Kansas

Exhibition South '76, Tennessee Valley Art Association, Alabama State Council of the Arts and Humanities, National Endowment for the Arts, Tuscumbia Alabama (Honorable Mention in Drawing)

Mississippi Artists Competitive Exhibition 1976, Mississippi Art Association, Jackson, Mississippi

Sixth Annual National Print and Drawing Exhibition, Hartnett Hall Gallery, Minot State College, Minot, North Dakota

1975 First National Exhibition of Works on Paper, Springfield College, Dana Fine Arts Center, Springfield, Massachusetts

Appalachian National Drawing Competition, Appalachian State University Art Gallery, Boone, North Carolina

Artist's Studio Incorporated 2nd Annual National Exhibit, Artist's Studio Incorporated, Amarillo, Texas

Midsouth Biennial, Brooks Memorial Art Gallery, Brooks Art Gallery League Memphis, Tennessee

Sixth Auburn Union National Drawing and Print Competition, Auburn Union, Auburn University, Auburn, Alabama

BEST COPY AVAILABLE

Mississippi Artist's Competitive Exhibition 1975, Mississippi Art Association, Jackson, Mississippi

Second Annual Bi-State Exhibition, Meridian Museum of Art, Meridian, Mississippi

Exhibition South '75, Tennessee Valley Art Association, Alabama State Council of the Arts and Humanities, National Endowment for the Arts, Tuscumbia Alabama

1974 The Watercolor Society of Alabama, 34th Annual Exhibition, Alabama Council on the Arts and Humanities and the National Endowment for the Arts. Birmingham Museum of Art, Birmingham, Alabama

Art 1974 52nd National Annual Juried Exhibition, Shreveport Art Guild, and Shreveport Art Club, Shreveport, Louisiana

11th Annual Edgewater Plaza Art Exhibit, Edgewater Art Association, Biloxi, Mississippi (3rd Place and Honorable Mention Award)

Chiaha Second Annual, Chiaha Art Guild, National City Bank, Rome, Georgia

First Annual Bi-State Exhibition, Meridian Museum of Art, Meridian, Mississippi (Purchase Award)

Exhibition South '74 Tennessee Valley Art Association, Alabama State Council of the Arts and Humanities, National Endowment for the Arts, Tuscumbia, Alabama

1973 American Contemporary Arts and Crafts Slide Library National Art Slide Competition, Palm Beach, Florida

Bluegrass Open Painting Exhibition, Arts Club of Louisville, Louisville, Kentucky

Lima Art Association's 21st Annual Spring Exhibit, Allen County Museum, Lima, Ohio

Tri-Kappa Regional Artists' Exhibition, Fort Wayne Museum of Art, Fort Wayne, Indiana

Ohio Fine Arts Exhibition, Massillon Museum, Massillon, Ohio

Toledo Area Artists' 55th Annual Exhibition, Toledo Museum of Art, Toledo, Ohio

1972 Toledo Area Artists' 54th Annual Exhibition Toledo Museum of Art, Toledo, Ohio

First National Bank Annual Art Exhibition, First National Bank, Toledo, Ohio

1970 Mid-States Art Exhibition, Evansville Museum of Arts and Science, Evansville Indiana

BEST COPY AVAILABLE

Group Exhibitions

1993	Faculty Show, Wellington B. Gray Art Gallery, East Carolina University, Greenville, North Carolina
1992	34th Annual Springs Show, Lancaster Armory, Lancaster, South Carolina
	Faculty Show, Wellington B. Gray Art Gallery, East Carolina University, Greenville, North Carolina
1991	Faculty Exchange Exhibition, University of Akron, Akron, Ohio
	Faculty Show, Wellington B. Gray Art Gallery, East Carolina University, Greenville, North Carolina
	Faculty Show, Department of Art Gallery, Mississippi State University, Starkville, Mississippi
1990	Mississippi Artists Rotating Exhibition, Governor's Mansion, Jackson, Mississippi
	Mississippi State University Art Faculty Print Exhibition, University of Perugia Italy, 1990. Work added to permanent collection
1989	Mississippi State University Art Faculty Exhibition, Board of Trustees Office, Jackson, Mississippi
	3rd Annual Member's Exhibition, Mississippi Watercolor Society, Eudora Welty Library, Jackson, Mississippi (Honorable Mention Award)
1988	Mississippi Artist's Exhibition, Board of Trustees' Office, Jackson, Mississippi
	Mississippi State University Art Faculty Exhibition, Briscoe Hall Gallery Mississippi State University
	Mississippi State University, Art Faculty Exhibit, Mississippi State University
	Works on Paper, Selections from Art Faculty at Public Universities in Mississippi, Board of Trustees Office, Jackson, Mississippi
	Mississippi Watercolor Society, Member's Exhibition, Eudora Welty Library, Jackson, Mississippi (Honorable Mention Award)
	Mississippi State University, Art Faculty Exhibit, Itawamba Junior College, Fulton, Mississippi
1987	"Mississippi Premise", Municipal Art Gallery, Jackson, Mississippi
	Mississippi State University, Art Faculty Exhibit, University of Mississippi

BEST COPY AVAILABLE

1986	Mississippi Watercolor Society, 1st Annual Member's Exhibition, Eudora Welty Library, Jackson, Mississippi
	Mississippi State University Annual Art Faculty Exhibit, Briscoe Hall Gallery, Mississippi State University
1985	Bowling Green State University Art Alumni, 75th Anniversary Invitational, Bowling Green, Ohio
	Mississippi State University Art Faculty Exhibit, Briscoe Hall Gallery, Mississippi State University
	Mississippi State University Art Faculty Exhibit, Creative Arts Center, Mississippi State University
1984	2 Mississippi State University Art Faculty Exhibitions, Briscoe Gallery, Mississippi State University
	2 Summer Group Shows, D. D. Patty Art Museum, Columbus, Mississippi
1983	Mississippi State University Art Faculty Exhibition, Mobile College, Mobile, Alabama
	Mississippi State University Art Faculty Exhibition, College of Veterinary Medicine Gallery, Mississippi State University
1982	Mixed Media Drawing, an Individual Alumni Exhibition, Bowling Green State University, Bowling Green, Ohio
	Mississippi State University Art Faculty Exhibition, Briscoe Hall Gallery, Mississippi State University
	Art Reunion a' a carte, Paul Sargent Gallery, Eastern Illinois University
1981	Mississippi State University, Art Department Faculty Exhibition, Briscoe Hall Gallery, Mississippi State University
1980	4th National Exhibition of Packages, Edna Carlsten Gallery, University of Wisconsin-Stevenspoint
	Mississippi State University, Art Department Faculty Exhibition, ARTSITES Program, College Art Association Annual Conference, New Orleans, Louisiana
	Mississippi State University, Art Department Faculty Exhibition, Briscoe Hall Gallery, Mississippi State University
1979	3rd National Exhibition of Packages, Edna Carlsten Gallery, University of Wisconsin-Stevenspoint
	Mississippi State University, Department of Art Faculty Exhibition, Briscoe Hall Gallery, Mississippi State University

BEST COPY AVAILABLE

1978 "Teacher's Touch", Mississippi Museum of Art, Jackson, Mississippi

Group Exhibition, Invited Artist, American Association of University Women, Student Union Art Lounge, Mississippi State University

"With a Little Help from our Friends", Group Exhibition from Museum Collections in 12 Southeastern States, Mississippi Museum of Art, Jackson, Mississippi

Mississippi State University, Department of Art Faculty Exhibition, Briscoe Hall Gallery, Mississippi State University

1977 Mississippi State University, Department of Art Faculty Exhibition, Meridian Museum of Art, Meridian, Mississippi

Group Exhibition, Christmas Show, Boarctown Gallery, Starkville, Mississippi

Mississippi State University, Department of Art Faculty Exhibition, Briscoe Hall Gallery, Mississippi State University

1976 Mississippi State University, Department of Art Faculty Exhibition, Guerry Hall Gallery, University of the South, Sewanee, Tennessee

Mississippi State University, Department of Art Faculty Exhibition, Security State Bank, Starkville, Mississippi

Invited Alumni Art Exhibition, School of Fine Art, Bowling Green State University, Bowling Green, Ohio

Mississippi State University, Department of Art Faculty Exhibition, Briscoe Hall Gallery, Mississippi State University

1975 Mississippi State University, Department of Art Faculty Exhibition, Bry Art Gallery, Northeast Louisiana University, Monroe, Louisiana

Mississippi State University of Art Faculty Exhibition, Fine Arts Gallery, Mississippi University for Women, Columbus, Mississippi

Mississippi State University, Department of Art Faculty Exhibition, Mississippi Research and Development Center, Jackson, Mississippi

Mississippi State University, Department of Art Faculty Exhibition, Ferguson Center Gallery, University of Alabama, Tuscaloosa, Alabama

Mississippi State University, Department of Art Faculty Exhibition, Briscoe Hall Gallery, Mississippi State University

1974 Mississippi Art Association's Mississippi State University, Department of Art Faculty Show, Municipal Art Gallery, Jackson, Mississippi

1973 Mississippi Art Association Annual Member-artist Exhibition, Mississippi Art Association, Municipal Art Gallery, Jackson, Mississippi

BEST COPY AVAILABLE

Annual Graduate Art Exhibition, School of Art Gallery, Bowling Green State University, Bowling Green State University, Bowling Green, Ohio

1972 Women's American O.R.T. 10th Annual Art Show, Masonic Auditorium Toledo, Ohio

Collector's Corner Showing, Toledo Museum of Art, Toledo, Ohio

Annual Graduate Art Exhibition, School of Art Gallery, Bowling Green State University, Bowling Green, Ohio

1971 Drawing and Painting Show, Student Union, Bowling Green State University, Bowling Green, Ohio

Annual Senior Show, Sergent Gallery, Eastern Illinois University, Charleston, Illinois

One Person Exhibitions

1992 "The Culloden Drawings, Part II", Mendenhall Student Center Gallery, East Carolina University, Greenville, North Carolina

1991 "The Culloden Drawings", Department of Art Gallery, Mississippi State University

1989 "The Historical Beauty Salon Series", School of Architecture Mini-Gallery, Mississippi State University

"The Historical Beauty Salon Series", Marie Hull Gallery, Hinds Community College, Raymond, Mississippi

"The Historical Beauty Salon Series", Sheldon Swope Art Museum, Terre Haute, Indiana

1987 "Egg and Silver", School of Architecture Gallery, Mississippi State University

"Egg and Silver", Lewis Art Gallery, Millsaps College, Jackson, Mississippi

1984 "The Beauty Salon Series", Victorian Phase, Mitchell Memorial Library, Mississippi State University

1983 "The Beauty Salon Series", Meridian Museum of Art, Meridian, Mississippi

1982 "The Beauty Salon Series", Mississippi Gallery, Mississippi Museum of Art, Jackson, Mississippi

BEST COPY AVAILABLE

1974 One-man Show, Hickory Grove Gallery, Jackson, Mississippi

1971 One-man Show, Fine Arts Center, Eastern Illinois University, Charleston, Illinois

1970 One-man Show, Americana Gallery, Findlay, Ohio

1982 Two Person Juried Invitational Exhibition, Butt and Dorsey, Harnett Hall Gallery, Minot State College, Minot, North Dakota

Celebration '82, Paintings and Drawings by Dorsey and Scuochi, Union Bridge, Eastern Illinois University

1975 "Image Point", a two person exhibition, Michael Dorsey and DeAnna Douglas, Meridian Museum of Art, Meridian, Mississippi

1973 Two Person Show, Michael Dorsey and DeAnna Douglas, Mississippi State University, Department of Art Gallery, Mississippi State University

Collections (Public)

Office of Undergraduate Studies, East Carolina University, Greenville, North Carolina

Mendenhall Student Center, East Carolina University, Greenville, North Carolina

Trenton State College, Trenton, N. J.

Millsaps College, Jackson, MS

Temari Book Archive, Honolulu, HI

Library Collection of the School of the Art Institute of Chicago

Jackson Metropolitan Library System, Jackson, Mississippi

1st United Bank of Meridian, Meridian, Mississippi

Cottonlandia Art Museum, Greenwood, Mississippi

School of Art's Permanent Art Collection, Bowling Green State University, Bowling Green, Ohio

Mississippi Museum of Art, Jackson, Mississippi

"Zone", Alternative Visual Arts Space, Springfield, Massachusetts

Southeast Arkansas Arts and Science Center, Pine Bluff, Arkansas

BEST COPY AVAILABLE

American Contemporary Arts and Crafts Slide Library, Palm Beach, Florida

University of Southern Mississippi's Art Collection, Hattiesburg, Mississippi

Alumni Center Art Collection, Bowling Green State University, Bowling Green, Ohio

Deposit Guaranty National Bank, Meridian, Mississippi

School of Architecture, Clemson University, Clemson, South Carolina

University of Perugin, Perugin, Italy

Burroughs Wellcome Company, Raleigh, North Carolina

Tweed Museum of Art, University of Minnesota/Duluth

University of the South's Art Collection, Sewanee, Tennessee

Corpus Christi National Bank, Corpus Christi, Texas

Citizen's Bank of Philadelphia, Philadelphia, Mississippi

Meridian Museum of Art, Meridian, Mississippi

1st Citizen's Bank of Tupelo, Tupelo, Mississippi

National Bank of Commerce, Starkville, Mississippi

Munro Petroleum and Terminal, Biloxi, Mississippi

Listings

1988 — American Publishing Who's Who, 1988 Edition, Ft. Lauderdale, Florida

1988 — Who's Who in America, Wilmette, Illinois

1988-1993 — Who's Who in American Art, RR Bowker, N. Y.

1988 — Who's Who in Society, American Publishing

1988 — International Leaders in Achievement, 1st Edition, Cambridge, England

1987 — 5,000 Personalities of the World, 2nd Edition, American Biographical Institute

1987 — International Directory of Distinguished Leadership, 2nd Edition, Raleigh, North Carolina

1987-1988 — Who's Who of Emerging Leaders in America, 1st Edition, Wilmette, Illinois

1987-1988 — Men of Achievement, 12th Edition, International Biographical Centre, Cambridge, England

BEST COPY AVAILABLE

1986-1987	Who's Who in the South and Southwest, Chicago, Illinois
1984	Featured in a Salute of the Arts article in the Boardtown Review Starkville, Mississippi, 1984
1981	Contemporary Personalities 1981, Accademia Italia Delle Arti E Del Lavoro Salsomaggiore (Parma) Italy
1981	The Directory of Distinguished Americans, Raleigh, North Caroline
1980	American Artists of Renown, Gilmer, Texas
1980	Included in a round up article of "Artists in their Studios", Contemporary Art/Southeast Atlanta, Georgia, Fall, Vol. II
1980	Who's Who in Mississippi This Century, Jackson, Mississippi
1980-1985	Outstanding Young Men of America, Montgomery, Alabama
1977, 78, 79	Personalities of the South, American Biographical Institute, Raleigh, North Caroline
1977-1978 & 1985-1986	Personalities of America, American Biographical Institute, Raleigh, North Caroline Commemorative Anniversary Edition
1979	Who's Who in Education, International Biographical Center, Cambridge England, 1st International Edition
1979	International Who's Who in Community Service, International Biographical Center, Cambridge, England
1979, 1987 1988	Dictionary of International Biography, International Biographical Center, Cambridge, England, XVI

Papers Given About Michael Dorsey

1987-1988 NOTE: This 1987, twelve page paper dealt with MICHAEL DORSEY'S Art and was written and presented by Dr. Paul Grootkerk, Associate Professor of Art History at Mississippi State University

The Beauty Parlor Mirror: Reflections of Tradition. This paper was presented at the fall, 1987 Southeastern College Art Conference at the University of Tennessee and was published in the Journal of American Culture (Bowling Green State University, Bowling Green, Ohio), 1988

The Beauty Parlor Mirror: Reflections of Tradition, presented at the International Conference on the Fantastic in the Arts (Paper published by the Conference), Houston, Texas 1987

BEST COPY AVAILABLE

Papers Given By Michael Dorsey

1984	The Beauty Salon Series. Department of Art, Anderson College, Anderson, South Caroline
1982	Mixed Media Drawing. Paper and Chairman of a Panel Discussion. Southeastern College Art Conference, James Madison University, Harrisonburg, Virginia
	The Beauty Salon Series. Honor's Forum, Mississippi State University
	The Beauty Salon Series. Celebration '82 Department of Art, Eastern Illinois University
1981	Directions in Drawing. Paper and Panel Member, Southeastern College Art Conference, University of Mississipi, Oxford, Mississippi

Textbook Reviews (Commission by the publisher)

1990	Reviewed The Many Faces of Drawing by Bevlin, Prentice Hall, Publishers
1987	Reviewed Drawing Basics by Harlan, Prentice-Hall Publisher
1986	Reviewed Drawing Fundamentals by Enstice and Peters, Prentice-Hall Publisher
1984-1985	Reviewed The Challenge of Drawing by Alexander Russo, Prentice-Hall Publishers (Second Review in 1985)
1984	Reviewed A Methodological Approach to Drawing by Oehlschlaeger, Prentice-Hall Publishers, for possible consideration
1984-1985	Reviewed The Great Western Picture Show, How the West Was One, by Bob Pelfrey, Haper and Row Publishers, for possible consideration. (Second Review in 1985 with New Title, Art and the Mass Media)
1984	Reviewed The Artists' Craft by Prentice-Hall for possible consideration
1984	Reviewed Drawing Fundamentals by Prentice-Hall Publishers for possible consideration
1982	Reviewed Nathan Goldstein's Manuscript The Art of Responsive Drawing, 3rd edition, for Prentice-Hall
1982-1983	Reviewed Duane Preble's Artforms by Harper and Row Publishers for possible revision (Second Review in 1983)

Guest Juror/Visiting Artist or Writer

1993	Juror, 16th Annual Ayden Arts Festival. Ayden, North Caroline

BEST COPY AVAILABLE

1992 Juror, Onslow Art Society Annual Competition, Jacksonville, North Carolina

1991 Juror, Rebel Magazine Graduate and Undergraduate Art Competition, East Carolina University, Greenville, North Carolina

1991 Juror, Art South, Arts and Crafts Festival, Greenville, North Carolina

1990 Co-Juror, Virginia Hammill Simms, Memorial Arts Award, Community Ballet Association, Huntsville, Alabama

1989 Co-Juror, Natchez Trace Arts Festival, Kosciusko, MS

1988 Co-Juror, Calico Fair, Columbus, MS and Co-Juror for Spring Kaleidoscope Art Competition, Clinton, Mississippi

Guest Writer, Atelier South, "MSU Department of Art with a Faculty that teaches by Example", Hammond, Louisiana

1986 Visiting Artist, Starkville High School, Mississippi Arts Commission Grant, Starkville, MS

Juror, Neshoba County Fair Art Exhibit, Philadelphia, MS

1985 Juror, Prairie Arts Festival, West Point, MS

Guest editorial for Meridian Star Newspaper concerning the state of the arts in Mississippi/Meridian, 1985

1984 Juror, Art in the Park, Lively Arts Festival, Meridian, MS

Juror, South Carolina College Art Show IX, Anderson College, Anderson, South Carolina

Juror, Annual Student Art Competition, University of Mississippi, Oxford, MS

1980 Juror, Mississippi University for Women, Literary Magazine Art Exhibit, Columbus, Mississippi

BEST COPY AVAILABLE

VITA
WINONA LEE FLETCHER

January, 1995

Personal Data

Home address:	317 Cold Harbor Drive Frankfort, Kentucky 40601
Former Business address:	(Retired, May. 1994; now Professor Emeritus) Department of Theatre and Drama Indiana University, Bloomington, IN 47405 (812) 855-0615
Birthplace:	Hamlet, North Carolina
Status:	Widow Daughter, Betty Ann, Clinical Psychologist Towson State University Towson, Maryland 21042

Education

1974 Post-doctoral study in 5 major universities in West Africa (Ghana, Togo, Dahomey, Nigeria)

1968 Ph.D. in Speech and Theatre, Indiana University

1958-1962 Intermittent Study, The University of Kentucky, Lexington

1951 M.A. in Theatre and Drama, The University of Iowa, Iowa City

1947 A.B. in English/Theatre, Johnson C. Smith University, Charlotte, North Carolina; graduated magna cum laude

Professional Experience

1992 Special Adjunct Professor, University of Michigan (dissertation committee)

1991- Faculty member, NEH 5 wk. Summer Institute: "Interpreting the African-American Experience Through the Performing Arts

BEST COPY AVAILABLE

1890-1990." Sponsored by American Dance Festival, Duke University, Durham, NC

1990- Scholar in Residence, Summer Program for Minority Scholars, The Pennsylvania State University, University Park, PA.

1985- Adjunct Professor, Union College, Cincinnati, Ohio

1981-1984 Associate Dean, College of Arts and Sciences, Indiana U.

1981 Served as member of Team for NATIONAL HUMANITIES FACULTY evaluation study group, Sinclair Community College, Dayton, Ohio

1978-Present Professor, Department of Theatre and Drama and Department of Afro-American Studies, Indiana Univ.

1971-1973 Visiting Professor, Indiana Univ. (as above)

1970 Summer: Prof. of Speech and Theatre, In-Service Training Institute, Black Studies, Kentucky State University

1969 Summer: Teacher-Costumer, Institute of Dramatic Arts, Federally funded consortium, Lincoln University, Jefferson City, Missouri

1966 & 67 Summer: Director of Cultural Affairs, Instructor of Drama, Project Upward Bound, Kentucky State University

1956 Summer: Costumer, Michiana Summer Theatre, Michigan City, Indiana

1952-60 Six summer sessions as Costumer/Associate Director/ Instructor, Lincoln University Summer Theatre, Jefferson City, MO

1951-1978 Instructor, Director of Dramatics, Kentucky State College (Univ.), Frankfort, KY; Professor and Coordinator of Area before leaving in 1978.

1947-1951 Secretary/Teacher, Delwatt's Radio and Electronics Institute, Winston-Salem, NC

BEST COPY AVAILABLE

Grants, Awards, Special Recognition

Research Related Grants/Fellowship

1987 Indiana University Faculty Research Grant, 1987-1988

1981-83 Grant from The John F. Kennedy Center for the Performing Arts, Washington, DC for the ACTF/Black College Project.

1974 Travel/study grant to West Africa, African-American Institute and Howard University

1962-63 University Fellow, Indiana University

1961 Southern Foundation Fellowship

Special Recognition

Listed in:
- Who's Who Among Black Americans, 6th Ed., 1990-91
- Notable Women in the American Theatre: A Biographical Dictionary (1989)
- Alpha Kappa Mu National Honor Society
- Directory of American Scholars
- International Scholars Directory
- Notable Americans of the Bicentennial Era
- Outstanding Educators of America
- Personalities of the South
- Who's Who in Black America
- Who's Who of American Women
- Who's Who in the South and Southwest
- The World Who's Who of Women
- Biography International. Delhi, India

Black Theatre Network named Award for Artistic Excellence in Black Theatre in my name at Chicago Conference, July, 1994.

Centerfold in Ind. Univ. Commencement Program; Pres. Ehrlich's "Brochure of Great Teachers," May, 1994.

Honored at Retirement Banquet by Afro-Amer. Studies & Theatre/Drama Departments. April, 1994

Recipient of Association of Theatre in Higher Education Lifetime Career Achievement Award. ATHE Convention, Philadelphia, PA, August, 1993.

Recipient of First Honorary Lifetime Membership Award/Plaque from The Black Theatre Network. National Conference, Winston-Salem, NC, August. 1991.

20 Year Service to Afro-American Studies Dept. Award. IU., 1991

BEST COPY AVAILABLE

"The Mister Brown Award" from The National Conference on African American Theatre, Baltimore, MD., April 9, 1987 for pioneering achievements in theatre. (Mr. Brown was Manager of the first known Black Theatre Company in America-1821.)

"The Winona Lee Fletcher Annual Theatre Award" established at A. & T. State University, Greensboro, NC, 1984

Recipient of The Distinguished Service Award, National Association of Dramatics and Speech Arts, 1984

Recipient of Founders Graduate National Service Award, Alpha Kappa Alpha Sorority, Inc., 1980

Named "Woman of the Year" by Bloomington Delta Sigma Theta Alumna Chapter, 1980

Day of Honor, Alpha Kappa Alpha Sorority, Inc. for 27 years of service. Frankfort. KY, 1979

25 Year Service Award, Kentucky State University, 1977
Silver Service Award, Alpha Kappa Alpha Sorority, Inc., 1977
Outstanding Woman Award, Links, Inc., Lexington, KY 1976

Honors

Costume designs and photos selected for exhibit at Lincoln Center. New York: "A Century of African American Stage Designs," Jan.-May,. 1995.

Honored by St. John A. M. E. Church of Frankfort as Outstanding Educator. February, 1993

Selected for Office of Women's Affairs' Distinguished Scholar Award. Indiana University, 1992

Selected National Judge, Theatre Panel for the National Foundation for Advancement in the Arts, Miami, FL., 1990 -

Invited to membership in National Theatre Conference, 1989
Named "Distinguished Alumnus," Johnson C. Smith Univer 1986
Recipient of National Research Award in Black Theatre, nal Assoc. of Dramatic and Speech Arts. 1984

Selected as one of four delegates from United States to participate in

BEST COPY AVAILABLE

Fifth World Congress on Drama, Villach, Austria, International Assoc. of Amateur Theatre); prepared paper, 1981

Elected National President of The University and College Theatre Assoc. of The American College Theatre Association, 1979-80.

Elected to the College of Fellows, American Theatre Association, 1979

Selected as one of ATA's Outstanding Women at the Chicago National Convention, 1977

Selected Outstanding Graduate and Speaker for Centennial Celebration, Johnson C. Smith University, 1967

Winner of the Junior Prize Oratorical Medallion, Johnson C. Smith Univ., 1946

Elected to Alpha Kappa Mu National Honor Society, 1945; National Assistant Secretary, 1946

Grants/Theatre Projects

Research/Travel Grant from AAFRO, Office of Afro-American Affairs, Indiana University, 1992

Kentucky Humanities Council, Pilot Project: "Making Theatre Work for Older Americans," 1978. Experimental Theatre Project in collaboration with Senior Citizen Center, Frankfort, KY

Kentucky Arts Commission: Bicentennial Presentation of Hallelujah, Baby!, Kentucky State University, 1976

UCTA, NADSA, Southeastern Theatre Association presentations: "Demonstrated Lectures: "Makeup for the Black Actor," 1976

State/National Commissions

Elected to Board of The College of Fellows/American Theatre, Apr. '94

Chair/Moderator, National Task Force on "Diversity and Multicultural Concerns," National Association of Schools of Theatre, 1991, 1992

Advisory Committee on Policy, Association for Theatre in Higher Education, 1990-

BEST COPY AVAILABLE

Advisory Board, International Women Playwrights Conference planned for 1988; headquarters at SUNY, University at Buffalo, N.Y.

U.S. National Commission for UNESCO, 1981 - 1985.

National Commission on Theatre Education, American Theatre Assoc., 1980-85.

National Coordinator for John F. Kennedy Center ACTF/Black College Outreach Project, 1981 - 1984. Continuing to serve as Liaison Officer.

Special Multi-cultural Task Force, ATA, 1981

Theatre Advisory Board, Indiana Arts Commission, 1981

Kentucky Arts Commission, 1976-79

Task Force, Theatre Project of the John F. Kennedy Center Black Commission, Washington, DC 1977-1980

Council for International Exchange of Scholars, 1975-1980; Chair of Screening Commission for Theatre/Drama, Washington, DC, 1979

Organizational Affiliation

American Theatre Association (defunct); Association of Theatre in Higher Education
American Society for Theatre Research
National Theatre Conference
Southeastern Theatre Conference
National Conference on African-American Theatre
National Council of Negro Women
National Association of Speech and Dramatic Arts
Alpha Kappa Mu National Honor Society
Alpha Kappa Alpha Sorority, Inc.
Indiana Theatre Association
N.A.A.C.P.
Black Theatre Network

National Offices/Positions

Appointed by ATHE Board of Governors to National Nominating Committee, 1993-94

National Adjudicator for Kennedy Center's "New Visions/New Voices," national forum for plays-in-progress for young audiences, 1992-93

BEST COPY AVAILABLE

National Panel for "Current Research Competition," ATHE, 1991
National Policy Committee, ATHE, 1990

Ad hoc Committee on Funding, National Committee for the American College Theatre Festival, John F. Kennedy Center, Washington, D.C., 1987

American College Theatre Festival, National Adjudicator for Lorraine Hansberry Playwriting Contest, 1984-86; 1989-91; 1991-92

Steering Committee, College of Fellows, American Theatre Assoc. 1982-

NADSA, Field Representative, 1981 - 1984; Editor, Monograph Series, 1989-

Elected President of the University and College Theatre Association, American Theatre Association, August 1979-August 1980

UCTA/ATA, Executive Vice President and President Elect, 1978-79
UCTA, Vice President for Theatre Related Arts, 1976-78

American Theatre Association Board of Directors, 1978-81; 1959-60

ATA, Chair, Black Theatre Program, 1975-77; Vice-Chair, 1973-75

Executive Secretary, Nat. Assoc. of Dramatic and Speech Arts, 1958-62

National Standards Committee and Graduate Advisors Committee, Alpha Kappa Alpha Sorority, Inc. 1958-1982

Publications

Books, Articles, Monographs and Videotapes

"Walking Lean Together: A Critical Look at the Folk Dramas of Georgia Douglas Johnson and Sheppard Randolph Edmonds," *Encore*, NADSA Publication, March, 1993.

"Ossie Davis: The Transformation of Stage Presence Into Nitty Gritty Eloquence", Occasional Paper Series from Office of Marth C. Kraft Professorship. Indiana University, 1992, 16 pp.

"Witnessing a 'Miracle': Sixty Years of *Heaven Bound* at Big Bethel in Atlanta," *Black American Literature Forum*, Vol. 25, No. 1, Spring, 1991, pp 83-92. (essay)

"Sisters of the Harlem Renaissance: Rose McClendon and Georgia Douglas Johnson," 26 card postcard set, Helaine Victoria Press, IN. 1991. (Text for 2 cards)

Perspectives on Black Theatre, NADSA Monograph Series, No. 2, 1990, Editor and contributor. "And Its 'Soul Goes Marching On': A Tribute to the Oldest Surviving Educational Theatre Organization in America-NADSA." pp. 30-37. (invited essay)

Perspectives on Black Theatre, NADSA MONOGRAPH Series No. 1, 1989, Editor and contributor, "Walking Lean Together: A Critical Look at the Folk Dramas of Georgia Douglas Johnson and S. Randolph Edmonds." pp. 1-19.

"Georgia Douglas Johnson;" *Notable Women in the American Theatre.* Eds., Alice Robinson, Vera Mowry Roberts, Milly S. Barranger, Greenwood Press, Westport, CT, 1989, pp 473-477. (invited essay)

" What Are They Talking About?: The Use of 'Thought' in Dramas by Selected Black Women Playwrights." *Encore,* NADSA Journal, Spring. 1989, pp. 14-19.

"Georgia Douglas Johnson (10 Sept., 1886 - May, 1966)," Dictionary of Literary Biography: Afro-American Writers from the Harlem Renaissance to 1940, Vol. 51, pp 153-163, Gale Research Company, Detroit, 1986 (invited essay)

"From Genteel Poet to Revolutionary Playwright: G. D. Johnson," pp 41-64 *Women in Theatre:The Theatre Annual,* Vol XXXX, U. of Akron,1985.(essay)

"'Retooling' and 'Deschooling': Implications for Drama in Education in Post Secondary Schools in the U.S.A.," *Theatre Education" Mandate for Tomorrow* , Ed., Jed Davis, Children's Theatre Foundation, 1985. (invited essay in Monograph), pp. 11-15

"Ted Shine (1931 -)", *Dictionary of Literary Biography,* Vol 38, pp. 250-59, Gale Research Company, Detroit, 1985 (invited essay)

" A Slender Thread of Hope: The Kennedy Center Black Theatre Project." *Dictionary of Literary Biography,* Vol. 38, pp. 323-27, Gale Research Company, Detroit, 1985 (reprinted essay from *BALF).*

" What Are They Talking About?: The Use of 'Thought' in Dramas by

BEST COPY AVAILABLE

Selected Black Women Playwrights." *CROW Working Papers*, compiled by Marilyn Yalom. Center for Research on Women, Stanford University, 1985, pp. 107-123.

"A Slender Thread of Hope: The Kennedy Center Black College Project," *Black American Literature Forum,* Vol. 17, No. 2. (Summer, 1983), pp. 65-68. (essay)

"Is There No End to the So-Called Negro Dilemma?" *Realism to Ritual: Form and Style in Black Theatre,* (BTP/ATA) December, 1983, pp. 78-88. (essay)

""An Overview of Black Drama in the 1970s," *Essays on Contemporary American Drama,* Edited by Hedwig Bock and Albert Wertheim, Max Hueber Verlag Munchen, 1981 (Adler Foreign Books, Inc., 162 Fifth Avenue, NY), 1981., pp. 141-160. (essay)

"Who Put the 'Tragic' in the Tragic Mullato?" *Women in American Theatre,* Helen Chinoy and Linda Jenkins. Crown Publishers, Inc., NY., 1981, pp. 260-266. (essay)

"Images Sought and Changes Wrought by Black American Playwrights," *Encore* (National Assoc. of Dramatic and Speech Arts Publication), Shaw University, Raleigh, N.C., 1981, pp. 14-18 and 22. (essay)

"Who Put the 'Tragic' in The Tragic Mulatto?" *Ohio Theatre Studies,* VOL #22, supplement, 1976, pp. 41-45. (Essay). Also in ERIC.

"Speechmaking of the N. Y. Draft Riots of 1963, *Quarterly Journal of Speech* , April, 1968. (essay)
_____. *Speech Abstracts,* April, 1968.

""Knight Errant or Screaming Eagle?" *Southern Speech Journal,* Spring 1964. (essay)

"*Job* in Kentucky," *Players Magazine,* 1961. (essay)

"Lines from an Unwritten Drama,"*Encore* (NADSA pub.)1960. (essay)

Unpublished dissertation: "Andrew Jackson Allen, 'Internal and External' Costumer to the Early 19th Century American Theatre." 1968.

Creative Activity

Text Writer, Co-Producer and Co-Editor of 90 minute videotape made at

BEST COPY AVAILABLE

I. U. Television Instructional Television Division: Documentary of *Prelude to Swing Plus 50,* August, 1987.

"An Interview with Clarence Muse." 60 minute video-tape made at I.U. Television Instructional Television Division. Printed *Viewing Guide* to accompany tape, 1981. (video-tape)

Book

Offshoots: The H. F. Lee Family Book, in collaboration with Lillian L. Humphrey, 1979. 657 pages. (self-printed). (book)

Research Reports and Proceedings

NAST, Report from Annual Meeting and Retreat: Open Hearing and Task Force Meetings on "Diversity and Multicultural Concerns: Their Impact on the Preparation of Theatre Professionals," Tucson, Arizona, August, 1991. (15 page report)

Researched/compiled 150 page "Casebook" for distribution to scholars in NEH Summer Institute, Duke University, Durham, NC, July,1991.

"Let It Be Known: I Was There," A report from UNESCO Commissioner, *Theatre News,* (ATA Publication), March, 1982.

"Director's Report of the Revival of *Run Little Chillun* at Kentucky State University, *Theatre News* (American Theatre Association Publication), April, 1978.

Compiled, printed and distributed results of study on Blacks with earned doctorates in Theatre and Drama, 1973.

Compiled, printed and distributed results of study on Black Theatre in Mid-western colleges; later published in *Black Theatre Bulletin* (American Theatre Association publication), 1972.

Published Reviews

A Review of *Sorrow Is the Only Faithful One: The Life of Owen Dodson* by James V. Hatch, *Theatre Journal,* May, 1994.

A Review/Essay of four recent books on Black Theatre by Women Scholars for *Women's Studies in Indiana.* Vol. 15, No. 4, April/May, 1990. pp. 1 and 3.

BEST COPY AVAILABLE

A review of *White Grease Paint on Black Performers: A Study of the Federal Theatre, 1935-1939*, Glenda Gill, *Theatre Survey*, Vol. XXIX, No. 2, Nov. 1988., pp 233-237.

A Review of *Their Place on the Stage" Black Women Playwrights in America* by Elizabeth Guillory-Brown, *Theatre Survey*, Vol. XXIX, No. 2, Nov., 1988, pp 233-237.

"A Review of Lofton Mitchell's *Black Voices* , *Educational Theatre Journal*, March, 1977.

"A Review of James Hatch's and Ted Shine's *Black Theatre USA: 45 Plays by Black Americans* , *Educational Theatre Journal*, March, 1976.

Research in Progress/Publications Pending

"Australian Aborigine Drama," Callaloo. Journal of African American and African Arts and Letters (accepted)
"impact of Joe Louis on Entertainment World"
Let the Man Speak: Biography of J. Kenneth Lee
ACTF Hansberry Playwriting Award Winners - An Anthology of Plays
Blacks and Women in the Federal Theatre Project
Sourcebook for teaching black theatre/drama
Mixed media instructional package on The Negro Unit of the Federal Theatre Project

Creative/Performance Activities

Researched and wrote Text for videotape of *Prelude to Swing Plus 50* , 1986; Co-Produced, with WTIU's John Winninger, 90 minute tape in Fall, 1987.

Researched and wrote Text for Stage Revival of 1939 Federal Theatre, Production, *Prelude to Swing* entitled *Prelude to Swing Plus 50,* 1984-86

Served as Producing Director of *Prelude to Swing Plus 50* , produced by The Afro-American Arts Institute, Indiana University, Spring, 1986. 4 road shows and Campus performance between February and April.

Researched, wrote and directed a Bicentennial Drama for Alpha Kappa Alpha Sorority, Inc. at National Convention, New York City and at Regional Conference, Indianapolis, 1976.

Writer/coordinator/narrator for Public Television special on *Our*

BEST COPY AVAILABLE

Street Series (Spring 1974), Kentucky Educational Television, Lexington.

Practical Theatre Experience (Directing, Production Supervisor, and/or Set and Costume Designs) for the following plays:
1963-1979:

Simply Heavenly
Act Without Words
The Bald Soprano
Beauty and the Beast
The Medium
The Cave Dwellers
The Emperor Jones
A Small Voice in the Silent Arena
Day of Absence
Purlie Victorious
Morning, Noon, and Night
Tell Pharoah
Run Little Chillun
The Reluctant Debutant
Death of A Salesman
The Brick and The Rose
Antigone (Anouilh)
Suddenly Last Summer
The Curious Savage
No Exit
The Theatre of Contemplation
Black Comedy
A Raisin in the Sun
Early Frost, The Seance, The Monkey's Paw
Speaking of Murder
From 8 to 80
Idabel's Fortune
Hallelujah, Baby!
Three Boys on A Subway (adapted from a short story by Arna Bontemps)

1952-63:

A Murder Has Been Arranged
Roughshod Up the Mountain
Lady in the Dark
Abe Lincoln in Illinois
Nude With Violin
The Bad Seed
Rashomon
Mister Roberts
Picnic
Hamlet
Another Part of the Forest
The Phoenix Rises
The Male Animal
Comeback, After the Fire
Visit to a Small Planet
Waltz of the Torreadors
Blithe Spirit
Bell, Book, and Candle
The Tender Trap
Outward Bound
Six Characters in Search of An Author
Guys and Dolls
The Desperate Hours
Sabrina Fair
King Lear
The Beautiful People
Bus Stop
The Tumult and the Shouting
Ring Around the Moon
Summer and Smoke

Professional Activities

Conference Papers

"Andrew Jackson Allen: Unforgettable Eccentric of the 19th Century American Theatre," Mid-America Theatre Conference, Kansas City, MO, March 11, 1993.

"The Lynching Plays of Georgia Douglas Johnson", ATHE National Convention , Atlanta, Aug., 1992; Panel "Anti-Lynch Plays by Women."

"Black Theatre Scholarship," Black Theatre Network National Conference, Detroit, MI, July, 1992.

"The Voodoo Macbeth of the Federal Theatre Project," National Conference on African American Theater, Baltimore, MD, Apr., 1992

"Theatre Administrators at Historically Black Colleges, NADSA Annual Conference, Miami, FL., April, 1989. (Served as Chair of panel also.)

"Federal Theatre Revivals,: College Language Association Annual Convention, Frankfort, Ky. (invited local scholar/lecturer), April, 1989.

"The Folk Tragedies of Georgia Douglas Johnson and S. Randolph Edmonds," American Studies Association, Miami, FL (Oct. 29, 1988)

"The Hansberry Award--A Well-Kept Secret!" Assoc. for Theatre in Higher Education, San Diego, CA (Aug. 3-6, 1988)

"The History and Development of The National Association of Dramatic and Speech Arts," The National Conference on African American Theatre, Baltimore, MD, (Apr. 7-10, 1988)

"The ACTF Challenge: New Plays of the Black Experience." National Educational Theatre Conference, New York University, NY City, Aug. 17, 1986.

"Federal Theatre 50 Years Later: Recovery of Dramas of the Negro Wing. National Educational Theatre Conference, August 19, 1986

"Researching Family History." The Family in American Life Conference, American Studies Association., Indianapolis, IN (March 25-27, 1982)

"'Retooling and 'Deschooling': Implications for Drama in Education in Post Secondary Schools in the USA." IATA 5th World Congress on Drama, Villach, Austria (April 12-17, 1982)

"New Wrinkle in An Old Face." South Eastern Theatre Conference, 33rd Annual Convention, Louisville, Ky. Panel on Equal Opportunity Casting

(March 3-7, 1982)

"Black Women on Networking." American Theatre Association Women's Program Second National Conference, Dallas, TX (August 7-9, 1981)

"Is There No End to the So-Called Negro Dilemma?" American Theatre Association Annual Convention, Dallas, TX, (August, 1981)

Invited Lectures and Research-Related Presentations

"Sharing Rewards of Research:Voodoo Macbeth,"IUPUI Conference Center, Retreat for African American Faculty, Mar.,1992.

"Revivals from The Negro Wing of the Federal Theatre Project," Duke U., July, 1991.

"Black Women in Theatre: Two sessions on Playwrights and Women in Professional Theatre," Feb. 5-6,1991, University of Illinois, Urbana, IL

"Reviving Black Theatre from the 1930's," Illustrated Lecture, Paul Robeson Center, The Pennsylvania State Univ., Univ. Park, July, 1990.

Wrote and delivered biographical tribute for new Fellow, Margaret Wilkerson, at Induction Ceremony, American College of Fellows, John F. Kennedy Center, April 22, 1990.

"How Will Today's Black Playwrights Relate to the 21st Century? Eden Theatrical Workshop's 25th Anniversary Celebration, Denver, Col. (Sept. 12, 1988)

"Theatre History, Criticism and Research"--3 hour master class, Atlanta University for the National Black Arts Festival, Atlanta, GA (July 30, 1988)

"The Making of a Documentary: Prelude to Swing Plus 50." Illustrated Lecture, Kansas State Univ., Manhattan, KS (March 31, 1988)

"Black Women in the Contemporary Theatre," Kansas State Univ., Manhattan, KS (Mar. 31, 1988)

"The Making of a Documentary: Prelude to Swing Plus 50." Illustrated Lecture, Kentucky State University, Frankfort, KY (Feb. 22, 1988)

"Making Theatre Work for the Humanities," Georgia State University, Atlanta, (Feb. 25, 1987)

"Revival of Federal Theatre Project Plays of the Negro Wing: 1935-39, Illustrated Lecture with video and slides, University of Georgia, Athens, (Feb. 24, 1987)

"The Vision of Lorraine Hansberry," Spelman College, Atlanta, (Feb. 23, 1987)

"Lorraine Hansberry: The Woman and Her Writings," University of Tennessee at Chattanooga, (Feb. 6, 1987)

"Revival of Federal Theatre Project Plays of the Negro Wing: 1935-39" University of Massachusetts, (Oct. 2, 1986)

"'Take A Giant Step' As Protest Drama, Black Protest Theatre Conference, Morgan State University, Baltimore, MD (April10-12, 1985)

"Black Women Playwrights." Conference by Center for Research on Women, Stanford University (April 1984)

"History of the Black Theatre Program, ATA." American Theatre Association National Convention, Minneapolis, MN (August 1983)

"The Negro Wing of the Federal Theatre Project." The University of Iowa (March 1983)

"Conducting Research on the Family," Bloomington, IN (on panel with Alex Haley) (October 1982)

"Andrew Jackson Allen - Costumer." American Society for Theatre Research, Brown University, Providence, RI (November 1982)

"From *Walk Together Children* to *Run Little Chillun* : Blacks in the Federal Theatre." CUNY, Graduate School Symposia on Blacks on Stage. (1978)

"Theatre as a Part of An Interdisciplinary Approach to the Humanities." American Theatre Assoc. National Convention (1977)

"Dramas of the Federal Theatre Project Negro Wing: Dramatic Readings and Discussion." Southeastern Theatre Conference, Norfolk, VA (1977)

Interviewee for Kentucky Educational Television "In Search of Roots" (on research and preparation of Family Book), November 1977.

"The Tragic Mulatto." Women in Theatre Panel for ATA National Convention, Los Angeles, CA (1976)

"The Tragic Mulatto." Ohio State University Theatre Research Conference (1976)

"The Theatre Historian Looks At Human Rights." ATA National Convention, Washington, DC (1975)

"Revolution in Black Theatre." Southern Speech Communication Association Convention, Richmond, VA (1974)

"Similarities in Afro-American and Black West African Theatre/Drama", University of Ibadan, Nigeria (August 1974)
"Developing Black Audiences." ATA National Convention, New York (August 1973)

Workshops Conducted/Participant

First Annual National Symposium on African American Theatre: "August Wilson." Presenter: *Piano Lesson*, A. & T. State Univ., Greensboro, NC, Oct. 14-15, 1994
Silver Anniversary Festival Symposium, American College Theatre Festival, John F. Kennedy Center, April, 1993
Leader, Workshop on Cultural Diversity and Multiculturalism, National Assoc. of Schools of Theatre, Palm Beach, FL., Aug., 1992
Alliance for Success Workshop/Conference, CIC, New Orleans, LA., Feb. 2-4, 1990 (participant)

Make-up for the Black Actor - Workshop for the Ebony Theatre Company. Kansas State Univ., Manhattan, KS, Mar., 31, 1988. (conducted)

"Recruiting Minorities for Graduate Programs," Southeastern Theatre Conference, Atlanta, GA, Mar. 5, 1988 (Participant/panelist)

CIC Annual Workshop - Panel on Affirmative Action, Bloomington, March 12, 1987 (Participant - illustrated lecture)

Women's Affairs Workshop on Aging and Preparation for Retirement Years, Bloomington, Feb. 28, 1987 (Participant/panelist)

"The Values and Visions of Lorraine Hansberry, Playwright," Hampshire College, Amherst, Mass., Oct. 2, 1986 (conducted)

BEST COPY AVAILABLE

Council on Academic Advising Workshop - "Advising the Non-Traditional Student," Bloomington, Nov. 8, 1986. (Participant/panelist)

Conference on Lorraine Hansberry-25th Year of *Raisin*, IUPUI, Indianapolis, February 1985 (participant)

Austrian-American Symposium, John F. Kennedy Center, Washington, D.C., October, 1984 (invited participant)

Pre-Convention (ATA) Workshops/Performances on Women in Theatre, San Francisco, CA, August1984 (participant and conducted adjudication session.)

Workshop on "The Rhetoric of Black Revolutionary Theatre", Undergraduate Honors Conference, DePauw University, March 1984 (conducted)

"Black Theatre of the FTP." Seminar on the 30s at Ohio State University , July 1982 (conducted)

Pre-Convention (ATA) Workshops on Women in Theatre and Workshops on Blacks in Theatre, New York City, August 1982 (participant)

"Make-up for the Black Actor." Southeastern Theatre Conference, Orlando, FL, March 1981 (conducted and demonstrated)

"Symposium on the Arts." National Humanities Faculty Visit to Sinclair Community College, Dayton, Ohio, May 6-8,1981 (Team member, performer, lecturer)

"Multi-cultural Approaches to School Drama Programs." Iowa Multi-cultural Conference, 1979 (conducted)

Week of Speech/Theatre Activities in workshop setting for camp participants as Faculty Host at I.U. Camp Brosius, Wisconsin, 1979 (conducted)

Selected 1 of 10 persons representing the area of Theatre at Arts Education Association, Wingspread Conference, Wisconsin, Fall 1978

"Make-up for the Black Actor: Lecture/Demonstration." The National Association of Dramatic and Speech Arts, Washington DC, 1975 (conducted)

_____ Southeastern Theatre Conference, Memphis, TN, 1975 (conducted)

Guest Speaker

Keynote Speaker, Alumni Awards Banquet, Commencement at Johnson C. Smith Univ., Charlotte, N.C., May, 1986.

Keynote Speaker of 48th Annual Convention of The National Association of Dramatic and Speech Arts (NADSA), Miami, FL (April 1984)

Keynote Speaker of 44th Annual Convention of Alpha Kappa Mu National Honor Society, Greensboro, NC (March 24-26,1983)

"Whither Wilt Thou Goest?" Awards Banquet Speaker for NADSA 46th Annual Conference, Bowie State College, Bowie, MD (March 30-April 3, 1983)

Awards Banquet Speaker, Kentucky Theatre Association, Lexington (October 1982)

Speaker at Testimonial Dinner for Historian Henry Cheaney, Frankfort, Ky. (Sept. 1982) (also researched and prepared slide presentation of his life).

"Research and Creative Activities in Theatre." Invited presentation for the I.U. Board of Trustees Seminar (August 4, 1981)

Race, Language and Culture Workshop at Governor's State University, Chicago (1978)

Commission, Board, National Committee Meetings

American College Theatre Festival National Comm., Ad hoc on Funding (Aug. 1987-)

UNESCO Commission, Washington, DC (December, 1981 - 1985)

ATA Ad hoc Committee on Re-Structuring, Atlanta, GA (October 1985) (special invited participant)

UCTA/ATA Advisory Committee, Toronto, Canada (August 1985)

ACTF National Committee and National Festival, Kennedy Center, Washington, DC (April 1980 - 1985)

Advisory Board for The Black Film Archives, I.U., Bloomington. 1984-

Commission on Theatre Education; ATA, San Francisco (August 1984); Washington, DC (October 1983); Minneapolis, MN (August1983); Louisville, KY. (October 1982); Los Angeles (April 1982

Kentucky Arts Commission, Frankfort, KY. (biannual 1976 - 1979)

Scholarly Service

Consultant/Advisor/Panelist

Consultant, Department of Theatre, Pennslylvania State University, October, 1992

Consultant, NAST National Office, March, 1992

Consultant, State of Louisiana Board of Regents, Baton Rouge, Jan. 1992

Consultant/Participant, National Black Theatre Festival and Black Theatre Network Conference, August, 1991, Winston-Salem, NC.; Detroit, MI. 1992; continuing as Consultant.

Group Leader/discussant, Conference on Scholarship and Creative Activity in the Arts, Indiana Univ., April 5, 1991.

Consultant/Participant, National Resource Network for "The Future of Theatre Education," American Alliance for Theatre Education, Washington, D.C., April 21, 1990.

Planning Committee Indiana University, Alliance for Success, Committee on Institutional Cooperation, 1990 -

Consultant for Special Promotional Video, Alliance for Success. CIC, 1990-

Review Panel for The National Research Council, 1986 -

Consultant/Advisor for the National Black Theatre Network, 1986 -

As Coordinator of the ACTF/Kennedy Center Black College Project

BEST COPY AVAILABLE

(1981-84), consultant/advisor for theatrical activities at 20-30 Black colleges; required frequent visitations and workshops.

Convener and Leader of National Symposium of ACTF/Black College Participants (August 1983), Kennedy Center, Washington, DC.

Consultant/Lecturer by invitation for: Louisiana State University, Indiana University, New York University at Fredonia, University of Kentucky, University of Iowa, Ohio State University, Kentucky State University (1970 - 1985)

Consultant/Speaker for Special Communications Institutes: Vocational Workshops for Disadvantaged; Summer Camp (Pawley's Island, SC) for Inner City Youths; State Welfare (KY) Workshops etc. (1970-78)

Consultant for Recruitment Minority Film, University of Kentucky, Lexington (1974)

Consultant, Drama Program, Hospital for Drug Addiction, Lexington, KY. (1965-69)

Consultant/collaborator in special project on the emotions, Veterans Administration Hospital, Lexington, KY. (1968)

Critic/Adjudicator

National Adjudicator, Lorraine Hansberry Playwriting Award Competition, American College Theatre Festival, 1992-93, 93-94

Adjudicator, National Foundation for Advancement in the Arts, Theatre Performance Category, Miami Fl., 1990-91., Jan., 1992

Adjudicator, American College Theatre Festival, Region IV, Auburn Univ., Auburn, AL, Feb., 1989.

Respondent/Adjudicator, American College Theatre Festival, Region 5 South, Central Missouri State Univ., Warrensburg, MO (Jan. 20-24, 1988)

Guest Critic, University of Tenn. at Chattanooga's production of "A Raisin in the Sun," Feb. 6, 1987.

Guest Adjudicator, North Carolina State High School Drama Festival, Nov. 14-15, 1986.

Guest Critic, Hampshire College's, (Amherst, Mass.) production of

"Unfinished Women Cry in No Man's Land While a Bird Dies in a Gilded Cage.", Oct. 2, 1986.

Guest Critic of first professional public reading of *The Bulldog and The Bear* (with James Earl Jones) by Richard Gordon, New Dramatists New York (February 1984)

National Adjudicator for FACT (Festival of Community Theatre), Iowa City, Iowa (March 1983)

Adjudicator/Critic for entries from Black Colleges in American College Theatre Festival (ACTF) (1981-84)

Guest Critic of premier performance of *Gym Rats* by F. Foreman, New Dramatists in New York (February 1983)

Guest Critic of premier performance of *Baby Cakes* by Ted Shine, University of Texas, Austin (September, 1982)

American College Theatre Festival Regional Adjudicator (1973-74 and 79-80)

Editor/Reader

Editor, NADSA Monograph Series, 1989 -

Editor, *Atumpan*, Afro-American Studies Departmental Newsletter, 1988-

Associate Editor/Reader, Theatre Annual. (Scholarly Journal), Dayton, Ohio. 1985-93; Williamsburg, VA, 1993 -

Reader, I. U. Press, 1985 -; Greenwood Press, 1992; University of Georgia, 1992

Special Curriculum Issue of *Black Theatre Bulletin* (ATA publication), Spring, 1981.

Editorial Board of NADSA publication, Encore, 1980 to present.
Editorial Assistant for Special Issue, Spring, 1989.

College Editor, Players Magazine. 1960-62

Planning Committee/Host

Planning Committee and Project Director, "Hansberry Theatre/Television Project," The Pennsylvania State University, 1989 -

Host Planning Committee for Meeting of American Studies Association "America on Stage and Screen," Bloomington (April 1981); also chaired a panel on "The Federal Theatre Project."

Chair/Coordinator of Panel on Black Colleges for Alpha Kappa Alpha Sorority, Inc. National Convention in Atlanta, GA. (July 1980)

REFERENCES:

Dr. Thomas D. Pawley
(Retired)
1014 Lafayette
Jefferson City, MO 65101

Dr. R. Keith Michael, Chairperson
Department of Theatre/Drama
Indiana University
Bloomington, IN 47405

Dr. Oscar K. Brockett
Department of Drama
University of Texas
Austin, TX 78712

Dr. Herman Hudson
Department of Afro-American Studies
Indiana University
Bloomington, IN 47405

ENID LYNN

1 Gold Street
Hartford, CT 06103
(203) 278-9413

224 Farmington Avenue
Hartford, CT 06105
(203) 525-9396

ADMINISTRATIVE AND TEACHING POSITIONS

Director, School of the Hartford Ballet, 1971 - present.
Director of Dance Division, The Hartt School, 1994-
Faculty, School of the Hartford Ballet, 1967 - present.
Faculty, Hartt School of Music, 1967 - 1975.

PROFESSIONAL TRAINING

Dance Notation Bureau, New York, NY: Certificate in Elementary Labanotation, 1983: Certificate in Intermediate Labanotation, 1984.
John Barker School of Classical Ballet, New York, NY: Pedagogical program, 1973 - 1975.
Sigurd Leeder School, Herisau, Switzerland: 1970 - 1971.
Martha Graham School for Contemporary Dance, New York, NY: 1966 - 1968.
Hartford School of Ballet, Hartford, CT: 1960 - 1967.
Hartford Conservatory of Music, Hartford, CT: 1958 - 1960.
Vincenzo Celli Studio, New York, NY: 1955 - 1958.

EDUCATION

A.A.; Hartford College for Women, Hartford, CT: 1967.

PUBLICATIONS, PRESENTATIONS, CONSULTANCIES (selected)

Consultant: Ballet Hispanico School, 1994.
Presenter: "The Development of Notation Reading Skills Leading to the Study of Ballet and Dance History"; Movement Notation as a Tool in Education conference co-sponsored by the Dance Notation Bureau and the Teachers College, Columbia University; 1993.
Presenter: "Teaching and Curricular Strategies"; International Ballet Teachers Conference; Vail Valley Foundation; 1993.
Guest lecturer: City College of New York Graduate Dance Department, September, 1992.
Presenter: "Opportunities for Teacher Training, School-Community Partnerships in Arts Education"; CT Alliance for Arts Educatin Conference, 1992.
Presenter: "Curriculum Design Models, Collaborations for the Nineties", Connecticut Commission on the Arts' Arts in Education Conference, 1991.
Consultant: The School of the Oregon Ballet Theatre, 1991.
Guest lecturer: Ohio State University Dance Department, 1989.
Co-author: "Notation and Dance Training"; Dance USA Update, May/ June 1988.
Presenter: "K-12 Education in Dance: What issues for Higher Education?"; National Association of Schools of Dance, San Diego, CA, 1987.
Presenter: "Teaching Ballet Through Dance Notation"; Committee for Research in Dance, Seattle, WA, 1987.

BEST COPY AVAILABLE

Co-author: Careers in dance, Exploring the Opportunities; Dance Services Network, 1985.
Collaborator: Your 1st Ballet Workbook in Dance Notation, School of the Hartford Ballet, 1985; My 2nd Ballet Workbook in Dance Notation, School of the Hartford Ballet, 1987.
Presenter: Dance Education Panel; American Dance Guild, Boston, MA, 1983.

PRESENT PROFESSIONAL AFFILIATIONS
National:
Dance USA, National Task Force on Professional Ballet Training, 1994.
Dance USA, National Task Force on Dance Education, 1193.
Dance USA, Focus Group, Professional Training for The Classical Dancer, 1991.
National Association of Schools of Dance, Immediate Past President

State:
Arts Education Council, member
Dance Services Network; member, Advisory Board
Connecticut Alliance for Arts Education, Board of Directors
Connecticut Association for Health, Physical Education, Recreation and Dance, member
State Dance Curriculum Committee
Greater Hartford Academy for the Performing Arts, Advisory Board.
School to Work Advisory Council, State Department of Education
Arts Alive; Connecticut Public Television and Radio Arts Festival; advisory committee

PAST PROFESSIONAL AFFILIATIONS
Connecticut Association for Health, Physical Education, Recreation and Dance, Vice-President
Dance Notation Bureau, Professional Advisory Committee
Dance Services Network, Board of Directors
Connecticut State Department of Education and Connecticut Commission on the Arts: "Arts are Basic to Curriculum," task force
Council of Arts Accrediting Associations, Board Member
Working Group on the Arts in Higher Education, member
Connecticut Advocates for the Arts, Secretary

OTHER
Hartford College for Women, Marcia Savage Alumnae Award, 1993.
Reviewer, Conntours, 1993.
Panelist, American Dance Touring Initiative (Lila Wallace-Reader's Digest Fund and Dance USA), 1993.
City Spirit Award, Hartford, CT, 1987.
YWCA, Hartford, CT, Women in Leadership Award, 1983.

BEST COPY AVAILABLE

CHOREOGRAPHY (selected)

"Variations for Tape and Choreography"; 1973; music by Josef Tal; commissioned for Institute of Contemporary American Music

"History of America through Music and Dance; 1973; music compiled commission by Hartford Symphony Orchestra

"Nutcracker"; 1972 with Michael Uthoff; music by Tchaikovsky; sets and costumes by Carl Michel

"Meatwaves"; 1971; music by Edward Miller; commissioned for Institute of Contemporary American Music

"Grandstand"; 1971; music compiled; sets and costumes by Peter Max

"Dover Beach"; 1970; music by Samuel Barber

Opera Choreographies:

"Ahmal and the Night Visitors"; 1973; Indiana U. touring company

"The Consul"; 1972; Hartt Opera Theatre

"The Marriage of Figaro"; 1972; Hartt Opera Theatre

"Pearl Fishers"; 1971; Hartt Opera Theatre

"Abduction from the Seraglio"; 1971; Hartt Opera Theatre

"Frantic Physician; 1970; Hartt Opera Theatre

"La Duenna"; 1970; Hartt Opera Theatre

Children's Works:

"Alice in Wonderland"; 1974; music by Shostakovich; costumes by Sara Covalt; sets by Jan Rosenthal

"Cinderella"; 1967; music by Bartok' costumes and sets by Michael Duffy

"Wizard of Oz"; 1967; music by Prokofiev; costumes and sets by Michael Duffy

BEST COPY AVAILABLE

Appendix D

ACADEMIC DEGREE PROGRAMS INVENTORY

Programs Approved by the Board of Regents as of October 1996

LEGEND

B Bachelor's Degree, A Advanced Master's Degree, P Professional Degree
M Master's Degree, S Specialist's Degree, b Cooperative Bachelor's Program
D Doctoral Degree, E Engineer Degree, m Cooperative Master's Program

INTERPRETATION OF SYMBOLS

d Cooperative Doctoral Program
Indicates Limited Access Bachelor's Degree program
M Indicates an Affiliation of Programs at two or more universities
M Degree Granting Inst. for a Cooperative Degree Program
D Degree Granting Inst. for a Cooperative Degree Program

CIP Codes	Degree Programs	UF	FSU	FAMU	USF	FAU	UWF	UCF	FIU	UNF	FGCU
50.	**VISUAL & PERFORMING ARTS**										
50.0301	Dance	B	B M		B				B		
50.0402	Graphic Design	B	B M	B							
50.0408	Interior Design (was 04.0501)	B	B M						B		
50.0601	Motion Picture, TV, Recording Arts		B M								
50.0602	Motion Picture and TV Technology (10.0102)										
50.0701	Art, General (50.0701/50.0101)							B			
50.0702	Studio/Fine Art (50.0101/50.0701)	B M	B M	B	B M	B	B	B		B	
50.0703	Art History & Appreciation	B M	B M D		M		B	B	B	B	
50.0704	Arts Administration		M				B				
50.0801	Graphics Arts Technology			B							
50.0901	Music, General	B M	B			B			B		
50.0902	Music History & Appreciation		M								
50.0903	Music Performance		B M D	B	B M		B	B		B	
50.0905	Musicology (50.0907)		M								
50.0908	Opera Production (50.0908)		M								
50.0913	Jazz Studies										
50.0995	Music/Music Theory (50.0905)		B M D							B	

BEST COPY AVAILABLE